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THE NEW ENGLISH

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NEW ENGLISH

BY

T. L. KINGTON OLIPHANT

OF BALLIOL COLLEGE

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THE NEW ENGLISH.

CHAPTER IV.

SHAKESPERE'S ENGLISH.

1586–1660.

It is not only the beginning of Shakespere's public life that determines the opening year of a new Period. A marked difference in English prose will be seen, if we compare Hooker's stately march with the writings of Fulke and other divines of 1580.[1] English literature was now about to put forth her whole strength. Tyndale, Coverdale, and Cranmer had done much to settle our language, and their works have been read in the ears of rich and poor for the last 300 years; Shakespere, the employer of no fewer than 15,000 English words, was now to appear. It would be hopeless, indeed, for me to add aught to the praises so lavishly heaped upon the mighty Enchanter by all good judges both at home and abroad; be it enough to say that the lowest English clown, who, wedged tight among his fellows in some barn, listens breathless to Lear's outbursts or to Iago's whispers, is sharing in a feast such as never fell to the lot of either Pericles or Augustus, of Leo the Tenth or Louis the Fourteenth. In the last twelve years of Elizabeth's life, London had privileges far beyond any favours ever bestowed on Athens, Rome, Florence, Paris,

[1] Many of the divisions formerly adopted in mapping out English literature are very absurd. Some make Mary's reign the end of one period, and the earliest years of Elizabeth's reign the beginning of another period; what difference is there between the two?

or Weimar; the great Queen might have gathered together in one room Spenser, Shakespere, Bacon, and Hooker; to say nothing of her other guests, the statesmen who outwitted Rome, the seamen who singed the proud Spaniard's beard, the knights who fought so manfully for the good cause in Munster, in Normandy, and in Flanders. Nowhere does the spirit of that high-reaching age breathe stronger than in Spenser's verse; how widely apart stands his Protestant earnestness both from the loose godlessness of Ariosto, and from the burning Roman zeal of Tasso, that herald of the coming Papal reaction! A shout of triumph burst forth from England when the Faery Queen was given to her in 1590; our island had at last a great poet, such as she had not beheld for two Centuries. Now began the Golden age of her literature; and this age was to last for about fourscore years. Many a child that clapped its tiny hands over the earliest news of the Armada's wreck, and that saw Shakespere act in his own plays, must have lived long enough to read the greatest of all Milton's works.

I begin with the contemporaries of the first half of Shakespere's public life. Harrison brought out a second edition of his 'Description of England' in 1587, adding many fresh passages. The *a* is clipped; *apposer* (examiner) becomes *poser*, i. 35. The *g* still comes into *heighfer* (heifer), the old *heahfore*, ii. 2. The old character ȝ still appears; in ii. 165 we read of "Dr. Bellowes *alias* Belȝis." The *h* is inserted in *yellowhamer*, ii. 17; *amore* was an Old English word for *avis*. We see *Tibaults* written for the well-known *Theobalds*, i. 332. The *n* is inserted in *poringer*, ii. 72. Among the new Substantives are *snapper* (pistol), *butt end*, *ringdove*, *bullfinsh*, *drain*, *a cockeshot*, *Londoner*, *a moone shine night*. The old *shrew* still stands for a rogue, i. 284. We heard of the *swing of youth* about 1550; Harrison puns on the two senses of this word; "Youth will have his swinge, although it be in a halter," i. 284. The word *nag* is specially applied to a Scotch horse, ii. 5. The word *barrow* (porcus) can no longer stand alone, as of old; *barrow hogs*, ii. 12. The old word *bowr*, after a long sleep, is once more applied

to an English peasant, ii. 14. There is the phrase *it was my luck to*, etc., ii. 166. We see the Adjective *unskilfull*, ii. 165; the context shows that *skill* here keeps its old sense of *ratio*. There is the new phrase *a little something* (to eat), i. 163; also an idiom of the Demonstrative Pronoun that seems to come from the Latin, *that so religious an act*, ii. 16. There is the new verb *outbid*, i. 300; I think this is almost the first time that *bid* (offerre) is connected with sales. Men have begun to *take in tabaco*, i. lv.; here the *in* was soon to be dropped. They may be *overtaken* (with drink), i. 152; robbers *keepe high waies*, p. 230; hence their later technical term, "keep the road." The verb *cobble* is used in scorn; *cobling shifters*, p. 34. England used to *make* the Pope's *pot seeth*, p. 63; the noun *potboiler* is a curious late invention of ours. In ii. 68 we have the idiom *there was to speke of scarselie a brooke;* here we transpose. Farmers *scowre* their drains, ii. 149. We see titles given *of courtesie*, i. 115; here we change *of* into *by*.

Among the Romance words are *single minded*, *to incroch*, *burser*, *at point blanke*, *a franke* (the coin), *aviary*, *linnet*, *retrograde*, *water-course*, *incamp*, *well mounted;* *chymist*, ii. 166, with a *y*, sanctioned by neither the French nor the Arabic. In i. 111 the *ministerie* stands for the clergy, a new sense of the word. A *staid* man (a new term) is defined as a married man who stays in the place of his abode and does not wander about, p. 133. A man's lawyers are called his *counsellours*, p. 205. Many *simples* go to a compound medicine, p. 327; here the adjective is made a substantive. In ii. 31 we read of the *quantitie* (size) of an eagle. The word *countryman* takes the meaning of *compatriot*, p. 136. The *sans* gains ground; even such a sturdy Englishman as Harrison says that something is *sans remedie*, i. 152. The Latin *alias* is used to mark more than one form of name; *Bellowes alias Belzis*, ii. 165. We hear of *tabacco* being in great vogue, i. 326.

Harrison evidently dislikes the constant translations of Bishops, i. 16. The Church was so plundered, that the best wits resorted to physic and the law, p. 37. The see of Llandaff was worth scarcely £155 a year; the last

Bishop, on being called for in Court, answered, "the daffe (stultus) is here, but the land is gone," p. 58; Harrison pretends that he does not know what was here meant. At the Universities the rich had encroached on the poor, and scholarships were shamefully jobbed, p. 77. The well-known scandal about Cranmer having been an hostler arose from his membership of a *hostel* at Cambridge, p. 87. Wealth was increasing, trials at Nisi Prius had multiplied thirty-fold of late years, p. 102. Harrison rebukes the Puritans for some of their crotchets, pp. 109 and 110. He mourns over the practice of sending gentlemen's sons to Italy, whence they brought home atheism and sodomy, p. 130. Any slave landing in our country at once became free, p. 134. England kept more idle servants for mere show than any other nation, p. 135. A yeoman was called, not *master*, but *goodman;* as *goodman Smith*, p. 137. The nobles employed French cooks for the most part, p. 144; they set great store by Venice glasses; even poor men would have glass if they could, p. 147. No subject in Europe could vie with the Lord Mayor of London, p. 151. There is a long description of Parliament; speakers in the House of Commons were not allowed to mention their opponents by name; no vile, seditious, unreverent, or biting words were used (*prisca gens mortalium!*). There were no afternoon sittings, except on some urgent occasion, p. 177. Three or four hundred rogues were hung every year, p. 231. Stoves were now just beginning to come in, p. 235; also *bills* (of fare), p. 272. Hardly any Englishman walked abroad without a dagger, p. 282. The sale of game by gentlefolks was thought very degrading, p. 305. Gardens had been wonderfully improved within the last forty years; foreign plants from all quarters of the world were daily brought in, p. 325. Every man was turning builder, however small his plot of ground might be, p. 341. The very boors had their fish ponds, ii. 17. The pike bore different names, according to his age; *frie*, *gilthed*, *pod*, *jacke*, *pickerell*, *pike*, *luce*, p. 18. Hops had of late years been planted with great success; one man had made in one year £130 from a plot of twelve acres, p. 134.

Churchyard's 'Challenge' dates from 1593; it is printed at the end of Harrison's 'Description.' Here we see *Bob*, p. 171, our contraction of Robert; in the same page stands *pye crust*. Cards are *shuffled*, p. 173. Our *barmaid* appears as "the girle that keepes the barre," p. 169.

I take some phrases of this age from Dr. Murray's Dictionary. Spenser, about this time, has the new word *antelope*, said to be derived from the later Greek; he has also *amazement*, a word now coming in, for alarm; and *inveigle*, the derivation of which is undecided. A seaman *makes about*, or changes the course of his ship; hence the later cry, *about ship!* There is the medical noun *afterbirth*, which was to be later employed in a different sense. There is *acrosticke*, which is duly explained. A man breaks off *abruptly;* our first sense of *abrupt* was "unrestrained." There are *batailon*, *to bandie words*, *to batten*, *artless*, *bantling*, *baneful; baffle* and *balk* come to mean *cheat* and *disappoint*.

In the 'Letters,' printed by Ellis (1585-1600), *Poulet* is written as well as *Paulet;* there is the Scotch *Glams*, also *Glames*. Reversions, posts, etc., are styled *good thinges;* we read of *glass houses* for manufacturing; a trade that arose in England in 1567. Another Adverb, imitating *forward*, becomes an adjective, "to be *bacward* in the service." The *some* is suppressed; *make wars to purpose*. As to Numerals, dates are much shortened; *the time of* 88; that is, 1588. One lady *puts down* another; the verb *run* is used in a new sense, *roone her fortune;* hence "run a risk." A phrase like *it did go* had long been known; there is now an insertion, *it did more than terrify us* (Camden); elsewhere stands *no one did so much as thinke*, etc.; Coverdale had an idiom like this. The phrase *under hand* stands for *clam*. There is the Dutch verb *trick* (design), to *trick* a coat. Among the Romance words is *cabinet* (for letters); we hear of the *trayned Bandes*. A man is *exstreame sicke;* here the adjective stands for the adverb. A person says, "I have no *place* (right) at Court;" hence "it is my place to speak." The word *possess* takes a new meaning, "she was *possessed* (informed) that," etc. The word *check* comes to express something more than

a taunt, *without checke or controule.* There is the Greek *hypothesis.*

There are many pieces, in Arber's 'English Garner,' ranging between 1586 and 1598; these come mostly from Hakluyt's 'Voyages.' The *a* replaces *eo;* the old *steorbord* becomes *starboard*, v. 509. There are the new Substantives *sailmaker*, *midship; swivel*, p. 314, comes from the old *swifan* (revolve). In p. 326 rockets and wheels are called *fire-works;* this last word has gained a new meaning since Gascoigne's day. Men work by *spells*, p. 514; there was an Old English *spelung* (turn, change). A ship may *live* in a sea, p. 526. Blood is made to *spin* under the lash, vii. 54; hence our *spin along.* There is the preposition *on baft* mast, p. 319; this, revived after a long sleep, was soon to become *abaft.* There is the Scandinavian *eddy*, and two Dutch words, *dock* (for ships), i. 21, and *ligier book* (ledger), i. 20; this last is so heavy that it *lies* or *ligs*, and is not easily moved. Among the Romance words are *rarify, to stuff* (a skin), *hourglass*, *brize* (breeze), *shallop*, *careen*, *skiff* (esquif). The old noun *rout* had hitherto meant *crowd;* it takes the new meaning of *defeat* in v. 31, *put it to the rout.* The verb *furl*, v. 500, comes from *fardel.* There is *tragicomedy.* We have the Portuguese *molasses*, ii. 121, where the first syllable represents *mel;* also the Spanish *legarto* (the future *alligator*). The word *renegado* is explained in ii. 17; it is afterwards called *runnagate*, p. 20. There are the Eastern *caravan* and *scimitar;* also *junk*, *guinea hen*, *guava.* The Greek *idœa* (idea) appears in a poem, v. 55, with the accent on the second syllable; the Muse is called *camelion-like* in the same stanza. We see, by some of the above words, what strides English commerce was now making.

Sir Roger Williams wrote a 'Discourse of Warre' in 1590; he was a good authority on the subject, having served four years in the Spanish army. Great is the power of prejudice; he tells us that the Spaniards, in spite of their exploits, were a pitiful set.

He inserts the *r* in the French *coutelas* (curtilace). He has the new Substantives *scoutmaster*, *sand bag*, *spur* (some-

thing jutting out, as a *ravelin*). He speaks of *men* as *hands*, p. 30; and employs the term *Netherlanders*. He has a new use of *raw*, writing about *rawe men* (soldiers); he talks of a *wet* ditch. He uses *lose* in a very serious sense, *we were lost men*, p. 58. We have seen *nemo est quin* Englished; we now have *few men but knowes;* he is fond of this Present Plural. The *under* is prefixed to a Romance noun, *an under officer*. He tells us that the *forelorne hope* is an Almaine phrase, p. 46.

Among the Romance words are *commissions* (of officers), *mechanickes*, *squadron*, *mutiner*, *cavalerie*, *Sergeant Maior*, *stockatto*, *pallisatto*, *musketier*, *cavalgade* (riding service), *a convoy*, *counterskerfe*, *gabion*, *parpet*, *ponton*, *ravelin*, *to intrench*, *countermine*, *to second*, *plume*. He speaks of leaders of good *conduct*, p. 6; this word we now usually apply in a more peaceful sense. In p. 21 men *ingage a fight;* hence the later *engagement* (pugna). The supports are spoken of as *the seconds*, p. 23; this word we now confine to duels. The word *duetie* is applied to soldier's work in p. 30; *do duetie*. The word *curten* is used in its military sense. Regiments are under *Ensignes and Cornets*, p. 12; the Ensign leads men at arms; the Cornet leads light horsemen, p. 30. The word *bessonio* stands for raw soldier, p. 12. The phrase *in route* (on the road) stands in p. 14; *route* had stood for *via* in the 'Ancren Riwle.' Williams explains *curtilace*, "I meane a good broad sword," p. 18. Officers are *cashed*, p. 24; Shakespere used another form of this verb. Something *carries a voge* (is popular), p. 28; our first use of *vogue*, I think. Williams employs *pistoll proof;* Shakespere had already used *shame-proof*. The soldier says that there are new military inventions always appearing, p. 29; he thinks little of archers, but says that the pike is the strength of all battles, p. 43. In p. 48 he holds it best to keep the foreign terms; he cannot well call a *casamate* a slaughter house; here the Spanish *matar* misled him. The great Italian writer was renowned in England; we read of *a machivel humour*, p. 55. In the same page stand *The States* (Dutch government).

Webbe published his 'Adventures in the East' in 1590 (Arber's Reprint); he describes his slavery in Turkey, his tortures in a Spanish dungeon, and his feats at Ivry. He speaks of *quicklime;* we hear of a London merchant named *Buggins*, p. 29. Webbe still employs the old Adverbial ending; a sword is used *flatling*, p. 23; there is the revived idiom *as large againe as* (double), p. 25; in 1350 we saw *eft as fele;* see vol. i. p. 46 of my book. The foreign words are *carbine* (musketeer); there is the torture *strappado;* the *Cady* of the Turks is mentioned.

Ferris published his 'Voyage round the Coast to Bristol' in 1590 (Arber's 'English Garner,' vi. 153). The old word *cove* now stands for *recessus*, p. 161; there is also *weather bound.* Men are feasted *royally.* The adjective *gallant* is now first used for *audax*, p. 165.

In Lyly's 'Euphues' (Arber's Reprint) there are a few poems of the author's printed, dating from a little after 1590. A man *reads a woman over*, p. 9; here the *over* means *per*, as in our "look him over."

The Play of Sir Thomas More (Shakespere Society) dates from about 1590. We see *bullie* used as an endearing phrase, p. 19; we hear of *hayday* (prosperity), p. 41; we still preserve something like the old form *heah* (altus) in the *hey-day* of youth. A beard is in the *stubble*, p. 77; a new sense of the word. We see the adjective *shagg*, p. 46, from the old *sceacged;* hence *shag* tobacco. There are the new verbs *rooke* (plunder) and *sharke* (prey). Men *take notice of a thing*, and may *see better dayes.* Their blood is *up*, p. 16. There is the curious *seaven poundes, odd monie*, p. 12, where the *and* that should follow *poundes* is dropped.

There is the Scandinavian verb *dangle.* Among the Romance phrases are *trye conclusions; statist*, p. 47, which soon made way for *statesman.* We see *his mery humor*, p. 48; this phrase doubtless led to the coupling of wit and humour. A *dramme* is to be taken as physic, p. 93.

Nash, Harvey's great enemy, is one of our most vigorous English writers; many of his new words and forms are used by Shakespere. I take his writings of 1589 from

Grosart's edition, vol. i. He has the new *fishwife;* his *wipe* takes the further sense of *ictus*, "a wipe over the shins," p. 232; the noun keeps its slang meaning to this day. We hear of an *idlebie* (idler), p. 13; so Shakespere has *rudesby;* both imitate the old Salopian *lotebi* (adulter). A man may be *hissed;* here the verb becomes transitive; enemies are *hurled upon a heape*, p. 252; hence our "struck all on a heap;" there is the new compound *heaven borne*. The sound of a gun is expressed by the cry *bounse!* p. 244, like our *bang!* Among the Romance words are *fygment* and *penman;* the verb *crie* takes the new sense of *plorare*, being opposed to *laugh*, p. 196. A well-known phrase of ours is foreshadowed in p. 219; *I heard a byrd sing more* (a little bird told me, etc.). We have an allusion made to heraldic brags in p. 50, "some men spring from the coffer, not from the Conquest;" Hall was soon to repeat this.

Nash published his 'Pierce Penniless's Supplication to the Devil' in 1592; I have before me Collier's edition of this piece. The *y* is used to express French *ê* in *lyne* (he had lain), p. 60; it is added, as *Countie* (our *earl*), p. 50. The *n* is added in the verb *deafen*, the old *deave*. The *s* is inserted in Lyly's verb *out-trip;* *outstrip* appears in p. 38, a most curious formation. The old *duns* is now written *dunce*. Among the new Substantives are *standish*, *gold-finder*, *huntsman*, *freshman* (at Cambridge), *bookseller*, *key-hole*, *love-dream*, *inmate*, *newsmonger*. We hear of *Tom Thumb* and *Mother Bunch*. There were certain coins known as *two pences*, p. xxx., a new formation. The old *bug* is now developed into *bugbeare*, p. 20. There is the curious compound *dishwash*, p. 65, from the old *wæs* (aqua); *wash* was later connected with pigs, in the play of Richard III. Nash is fond of compounds; he has *self-love*, where our genteeler penny-a-liners talk of *amour propre*. He talks of *a side of bacon*, p. 47. The word *box-keeper* appears in p. 56; here *box* is connected with some place of amusement, but not with the theatre. Men proceed *with full saile* (speedily), p. 92; there is the new phrase *a man of his word*, p. 44. There is the curious word *jymiam* (toy), p. 30; hence the later

gimcrack, and perhaps the housebreaker's *jemmy;* see p. 98. The *Germaines* are distinguished from the *Lowe Dutch* in p. 54. Among the new Adjectives are *finical*, *long-winded*, *many-headed*, *shallow-brained*. We hear of a *flabberkin* face, p. 25; this from the context seems to mean *flabby*, from the verb *flap*. The tearful Magdalene gives rise to *mawdlen drunke*, p. 55. We hear of *kilcowe* vanity, p. 24; hence the later *killjoy* must have been formed; and Shakespere has about this time *a kill-courtesy*. In p. xxv. we light upon *goe it*, like *trip it*. There is the emphatic transposition *a little dwarf it is*, p. 35. Among the Verbs are *bung up*, *hold him at the armes end*. Palsgrave's adverb *a stridling* was mistaken for a Participle; hence Nash forms the verb *straddle*, with a vowel-change, p. xix.; it is a wonder that a verb *hedle* was not compounded from *hedling* or *headlong*. A man is *spite-blasted*, p. 34; here the *blast* keeps its old sense *flare*. One man *knees* another, p. 45; Lord Derby has in his Iliad *knee me no knees*. At the beginning of a sentence in p. 57 stands *setting jesting aside;* we should cut this down into *joking apart;* the Dative *us* must be dropped before the Participle *setting*, as in Chaucer's *considering thy youth*. We have *take their flesh down a button-hole lower*, p. 51. Stockings may be *out at the heeles*, p. 55; *vicissim* appears as *by turns*, p. 65. There is the new Interjection *pish!* p. 29; also the conjurer's cry, *hey, passe!* p. 31. The Scandinavian words are *rasher* (of bacon), and *to flunder* (flounder), p. 49.

Among the Romance words are *discontent*, *formal*, *term time*, *mediocrity*, *positively*, *to dissociate*, *to humor them*, *to overrule*, *Frenchify*. Nash had travelled in Italy; he thence imported, as it seems, *harlequin*, *pantaloun*, *Madona*, *cavaliero;* there is also the French form *cavalier*, which was to be so famous fifty years later. We hear of the *impressions* (editions) of a book, p. xiv.; the yeomanry are *well to passe*, p. 8, our "well to do;" men *turne over a new leafe*, p. 47; a man may be trusted upon a *bill of his hand* (note of hand), p. 9. Persons may be *braved*, p. 23; and also *graced*, p. 25. Divines *preach Calvin*, p. 39; this is plainly an imitation of *preach Christ*. We hear of *pumps*,

opposed to commoner shoes, p. xxv.; this is from *pomp* and luxury. Small pieces of money are called *sentes*, p. xxx., the American *cents*. A new coinage from *exemplar* appears; a woman's *sampler*, p. 21. The word *beldame* loses its old honourable meaning, and stands for *hag*, p. 31. The word *congresse* appears in p. 65, meaning *coitus*. A Cambridge butler sets up a *size* (allowance) of bread, p. 45; hence come *sizars*. We hear of *moderners*, p. 49; *Southerners* was to be a much later coinage. There are the Greek *chaos*, *pigmee*, and *pæan*. We see *Madona* Nature, p. 47; in the next page Nash says that Nature in England is but plain *dame;* the Italians have more use of her than we, so dub her a *lady*. Some had complained of Nash for compounding new English words, and for his Italianate verbs ending in *ize;* he says that monosyllables are the one scandal in our English tongue; he changed his small money into large, p. xxx. He speaks of going to Paules, to seek his dinner with Duke Humfrey, p. 11. A pasquil was set up, when a new Pope had succeeded Sixtus V., implying the dependence of Rome on King Philip; Sol. Re. Mi. Fa. (the king alone makes me), p. 34; this goes better in Italian than in Latin, though Nash sets it out in the latter. The English stage is superior to that of foreign countries, because with us there are no actresses, p. 62. Drunkenness had much increased, since we had mixed ourselves up with the wars of Holland; Englishmen now "take their liquor profoundly," p. 52. It was the duty of the college butler to *hold up* the victim, while the Dean laid on the lash; Harvey is twitted with his floggings at Cambridge, p. 45.

Nash wrote again in 1593; and his work is published by Grosart, vol. ii. There are the new nouns, *the small pockes*, *potte-lucke*, *booke worme* (Harvey's word for *student*, p. 215), *horse play*. We hear of the *Queenes English*, p. 184. In p. 253 stands the word *rampalion*, whence may have come the later *rapscallion*. There is a new use of the Pronoun in p. 220; a man has *his* faults. The word *shipwreck* is made a transitive verb in p. 287; in p. 284 we have *an eie to the main chance;* it would earlier have been *to the main* simply. Nash *knew a man about town*, p. 283, the

new phrase for a frequenter of London. In p. 233 *hay gee* is the name of a ploughman; the *gee ho*, addressed to horses, has lasted to our day. The Dutch words are *mumpes*, p. 247, and *hoyden*, p. 251, as yet referring to a man. Nash is a critic in language; he remarks in p. 262 that *egregious* is never used in English but in ill part; he then blames Harvey for using *putative*, *energetical*, *rascality*, *perfunctory*, *amicable*, *effectuate*, *extensively*, and many other words. He himself talks of an *inckehornisme*, thus adding a Greek ending to a Teutonic root, like the later *truism*; he has also *euphuisme*, *nonpareil*, and *pell mell*. He addresses Harvey as *your worship*, "according to your wonted Chaucerisme," p. 175; we still apply this old title of honour to a magistrate.

Various writers of 1590 or thereabouts are quoted in the 'Forewords to Stubbes' Anatomy' (New Shakespere Society). We hear of dissenters making barns their *meeting place*, p. 41; also of a *resty* jade, p. 38. Men swear *fearfully*, p. 82; something is *cleane out at the elbowes*, p. 37. There is *hicket*, p. 39, from the Dutch *hik*; this was later to be written *hiccough*, being confused with *cough*. There is the Scandinavian *a spicke and spanne new bible*, p. 38; *span new* had occurred in the year 1280; the *spicke* stands for *nail*. The Scandinavian *pad* (cushion) gives birth to a verb; souls are benumbed and padded, p. 78. Among the Romance phrases are *waste paper*, *malcontent*, *stoical*, *turn off servants*; a pleasant fellow is called a *merie greeke*, p. 87, reminding us of Udall's play. We abuse our *constitutions*, p. 86; here Lyly would have added *of body* to the noun. There is the old form *pentisse*, p. 40.

Tarlton's 'Jests' were edited by Mr. Halliwell in 1844; we are here introduced to one of the greatest comic actors that ever trod the boards. The pieces printed in this book range between 1588 and 1593. There are both *bon companion* and *boone companion*, p. 82. The two forms *cattells* and *chattells* stand side by side in Tarlton's will, p. xiv. There is *god bye*, p. xxiv., for Harvey's *godbwye* (adieu). Among the new Substantives are *backsword*, *wordmonger*, *wel wisher*. The noun *shew*, p. 71, means a

pageant; the word *quip* gets a new sense and is used of words, p. 132. There is the new Adjective *catlike*. Men eating are said to be *hard at it*, p. 82; we have seen *hard* (vigorous) *fighting*. The word *buxome* seems to change from *comis* to *hilaris*, p. 111; *buxome* and *blith* are here coupled, as later by Milton. Among the Verbs are, *to wench, miss the likeness, well born;* the *grow* takes the sense of *fieri*, p. xiv., *money is growing* due. The verb *play* is applied to music; *play jigs on a tabor*, p. 105. The verb *dare* now first forms a Past Participle; *having dared to look*, p. 51. There is the question *as how?* referring to a previous statement, p. 100; Dickens was fond of this. Certain things are made *by the bushell*, p. xxiii.; here the Singular with the Article prefixed replaces the Plural that had been used earlier. There is the Scandinavian word *snug;* passengers go *snugly* down a river, p. xl. Among the Romance words are *scholarship, undecentnes, factotum, piedbald, insolent, splaie-footed*. The phrase *naturall sonne*, p. xii., as yet does not imply bastardy. We hear of a *red carrott nose*, p. xxii., *of the noble syence of deffence*, p. xii. A man *qualifies* for something, p. xxv. A citizen wears a *livery gowne;* a man *is in print;* he may be *turned inside out*, p. xxii.; he *non est inventus*, p. 133; he may be *set non plus*, p. 55; here we put *at a* after the verb. We hear of *routes* coupled with disorder, p. 134; hence the later *row* (tumultus). The word *motto* appears, p. 73, replacing the old *posy*. The verb *Tarltonize* is coined, p. xix., by Harvey, proving the widespread popularity of our actor; it is like the Greek *Philippize*. There is *stigma*, coupled with *character* (mark), p. xxxi.

In p. 97 we have the proverb, "fainte harte never wonne faire lady;" Lyly had had something like this. There are some very fair imitations of Chaucer's verse, p. xli. and 119. Thus the great bard's style was closely copied both at the beginning and at the end of this Century; Spenser's imitation of him is well known.

Lambarde gives in his Book, already quoted, p. 314, a list of the names of the Queen's ships in 1596; we remark among them the *Victorie, Nonpareille, Dreadnaught, Swift-*

sure; there is the new *frigate.* In p. 355, which seems to have been written about this time, Burleigh is called a *States man.*

In a poem of 1596 (Hazlitt, 'Early Popular Poetry,' iv.) women *dash* (about) in coaches, a new sense of the verb, p. 258. Certain fools are called a *messe*, p. 261; here, I suppose, the idea of dirt comes in. The *molde* still stands for *terra*, p. 258.

Hall, afterwards the well-known Bishop, brought out his Satires in 1598; he was not, though he claims to be, the first English Satirist, since Gascoigne went before him. I have here used the 1838 edition. The words *knee* and *eye* rime, p. 39. The *t* supplants *d;* the Old English *cudele* appears as *cuttle-fish*, p. 58. The old *rime*, a good Teutonic word, is confused with the Greek *rhythm*, and becomes *rhyme*, p. 10; this absurd spelling ought never to be used in our time. There are the new Substantives *cockpit, thistledown.* The old *seamestre* (sartrix) still appears as *sempster*, p. 25; the *ess* was to come a Century later. A certain horse is called a *Galloway*, p. 72. There is the new word *coockquean*, p. 85, applied in a different sense from Heywood's *cocqueen;* it here stands for a man who allows his wife to play his part; this word came down to Addison. Among the new Adjectives are *flighty* and *many-sided; clumsy* is formed from the old *clomsen* (torpere). We hear of an *unready* poet; the context shows that this is connected with *unræd* (malum consilium). Among the Verbs are *sit above the salt, drink it dry, hidebound*, p. 106, *time was when*, etc. Two new verbs are coined, *to yea and to nay*, p. 111. The old *cringe* is revived, after a very long sleep, p. 67. The old adverb *sideling* makes way for *sideward*, p. 59. Among the Romance words are *big-sounding, a pastoral, posthume* (posthumous), *plagiary, dose, kestrel, pocket glass, poetess, frontispiece.* The verb *accoast* (accost), a late comer, takes the sense of *approach.* There is the Italian *barretta*, used by a priest, p. 90. In p. 69 men brag of their ancestors coming in with the Conqueror; one of the first instances, I think, of this favourite English boast. The question of tenants' improvements is glanced at in p. 96.

I take the following words of this time from Dr. Murray's Dictionary. The *all but*, preceding a verb, bears the sense of *almost*. There is the curious Scotch adverb *ablings, aiblins* (fortasse); compounded of *able* to be, and the adverbial ending *ling*. The noun *alloy* stands for quality, and *address* for skill; Camden uses the noun *alias* for a second name. There is the Italian *alerta*, enjoining watchfulness on soldiers; and the Spanish *alguazil*, first described as an agent of discipline in camp. Other words of this time are the Dutch *bale*, connected with water; *suffe* of the sea, our *surf;* and the French *tier*. We see *auction*, *balderdash*, *banckman* (at coal pits), *applause*.

Markham, in his work on Horses, printed in 1599, says that the animal's leg should be *clean*, a new sense of the Adjective; he further talks of the horse's *cote*. See Hore's 'History of Newmarket,' i. 108 and 110.

I now approach the main point of interest in this work, and proceed to take Shakespere's plays one by one. I draw special attention to his Compounds. Our English speech had undergone a sore wound in the Thirteenth Century, when she lost to a great extent her old power of compounding; her great Poet was led, so it would seem, by some unconscious instinct to try and make good the loss as far as in him lay. Here is an example for all later poets; let them bestow upon us any number of new and happy compounds.

Titus Andronicus.

We see the former word *mistletoe* revived; it is the Old English *mistelta*. Titus approves of a speech of his grandson with, *that's my boy!* A man is told to put up his sword; he answers, *not I!* a new form of denial.

Love's Labour Lost.

Here the *a* supplants *he*, as *a' must fast;* the *i* stands for *aye*, as in most writers of this time; the *i* in the middle is dropped, as *do't* (do it), *an't please you*. The *r* is inserted; the French *caporal* becomes *corporal*. We are told in this

play that men were beginning to strike out the corrupt *h* from the old *abhominable*, which had been in use for 200 years. The former verb *escheat* is pared down to *cheat*, and means *fallere*. The old *epitheton* also loses its last syllable. Among the new Substantives are *madcap*, *horn-book*, *merriment*, *braggart*. One weapon is *too much odds* for another. A person knows his lady's *foot*; that is, the measure of it. One man will be *friends* with another; a curious idiom, but Lyly had *make friends*. A new kind of time-piece appears; the dial makes way for the *watch*, which is here said to need watching. The word *set* is used in a new way in connexion with games, *play a set of wit*. We hear of a complexion of *the sea-water green*, Carlyle's *sea green*. Prussia or Spruce had rather earlier furnished us with a particular sort of fine dress; hence the adjective *spruce* (smart). Among the Verbs we find *gaze him blind*, *I'll make one* (be one of you), the scene *clouds*, *put him out* (in playing his part). We do not *overcome*, but *come over* a person. A man's hand may be *in*, or it may be *out*; in the former case *ure* is understood. The *along* is used by Shakespere to strengthen *with*; *together* was to have the same force rather later; we here see *come along with* something. Foxe had written *ever anon*; Shakespere inserts *and* between the two words. The interjection *la!* appears, riming with *flaw*. We find the new Compounds *health-giving*, *well-knit*, *short-lived*, *eagle-sighted*, *to oversway*, *unbosom*. The poet is never tired of compounding new verbs with *en*, as *enfreedom* (liberare). The Scandinavian words are *flaw* and *loggerhead* (stultus). Among the new Romance words are *decrepit*, *interim*, *duello*, *sonneteer*, *votary*, *captivate*, *schoolboy*, *humorous*, *critic*, *a nuptial*, *junior*, *courtship* (courtly demeanour), *accidentally*, *scurrility*, *verbosity*, *fairings*, *copy book*. The common folk appear as *the vulgar*. We hear of a *death's face*, our *death's head*. There is the noun *career*, used of a horse ridden in the ring. The word *favour* now expresses *donum*; it is here given to a lady. She says that she will be her lover's *fate*. A man is *perfect* in his part. There are the Greek *catastrophe* (upshot) and *pathetical*. We see some new phrases that

appear in Nash about this time, as *to bandy, pell mell, to humour, domineer, button-hole, pedant;* also *shame-proof*, like Williams' *pistol-proof*. Alliteration is much laughed at in this play; one of the characters says, "I will something affect the letter." We learn that there was a great distinction between the sounds of *dout* and *doubt*, *det* and *debt*, *cauf* and *calf; neighbour* was wrongly pared down to *nebour*. There are old phrases like *day woman* (ancilla), *gig* (whirlegig), *timber* (ædificare), *go woolward, white as whalesbone; eyne* is often used for *oculi*.

All's Well that Ends Well.

Here the *l* is struck out; Stubbes' verb *huggle* becomes *hug*. There are the new Substantives *loneliness, the staggers, headsman;* we see *purr*, which is an imitation of the cat's noise. Honour is *at the stake;* here we now strike out *the*. Land is sold for a *song*, a new phrase. A man is of *able body;* hence we were to form an Adjective. We see *at your father's*, where *house* is dropped; this is imitated from *Paul's* (church). As to Adjectives, there is *foul-mouthed* (also in Nash); a woman is called *a dear;* there is *tell me true*, where the last word should be an Adverb; there is the curious phrase *to join like* (similar) *likes*. Among the Verbs are *mate* (marry) *fair;* the old verb *hent* (capere) gives birth to *hint* (something caught up); it here appears as a verb. There are the phrases *a hawking eye, sit down before* a town, *curd your blood, make a leg, you have him* (that is, in your power), *sleep out* the time. A man is *unsettled* in mind. The old *eke* (augere) had long been asleep, at least in the South; it is here revived in the phrase *eke it out*. An impostor is *smoked* (detected), a well-known phrase for the next two Centuries. The old *dugan* (valere) appears once more, when a pretence will not *do*. There is the new *out with it!* The *for* is often used in these plays, in the new phrase, *I am for other business*, where *bound* must be dropped after *am*. There is the new *hush!* Palsgrave's *houische!* We see the Compounds *many-coloured, kicksy-wicksy* (mulier), *to out-villain*. There are the Romance words *naturalize,*

prejudicate, *spritely* (alacris), *soldiership*, *prescription* (medical), *empiricks*, *powerful*, *musket* (in the sense of a weapon), *poniard*, *theorick* (theory), *inhuman*, *barricado*. The old oath *par ma fey* is cut down to *faith!* Something is *monstrous desperate;* the former word imitates *marvellous*, which was often prefixed to another adjective. There is the phrase *that is the brief and the tedious of it;* we say, "the long and short of it." There are the two forms *debauch* and *debosh;* the latter is still in Scotch use. The words *dram* and *scruple* appear as terms of measurement. We see the Italian *capricio* and *coraggio;* also *tucket*, from *toccata;* Scott is fond of the *tuck* of drum. The word *file* is used in connexion with soldiers, and also with papers. A man lays siege to a woman and hopes to *carry* her; a new sense of the verb. There is the curse *damn me!* without any Nominative. The noun *remove* seems to mean a stage on a journey; the removes at Eton are divisions which boys pass through. There is the polite phrase *at your service*. We see *tragedian*, used by Nash; and *to try success*, like that writer's *try conclusions*. There are old phrases like *fore-goer*, *to reave*.

Taming of the Shrew.

The *y* replaces *ay*, as *prythee*. Orrmin's *hinderling* is cut down to *hilding*. There are the new Substantives *grey beard*, *footboy*, *rush candle*. Something is a good *hearing* (piece of news). The word *things* is used in an indefinite way at the end of a sentence; "ruffs and cuffs and *things*." We have seen *cross* luck; the new adjective is now connected with temper, as is very appropriate to this particular play; *cross in talk*. Shakespere loves to use *he* and *she* for *man* and *woman;* we here see *the proudest he;* these he sometimes even makes Plural. There is *I tell you what*, where the last word stands for *aliquid*, a sense dating from the earliest times. A man, offering to share a bet, says, *I will be your half;* Butler was to write, "I'll go his half." Among the new Verbs are *pick out a scent* (used of a dog), *a pitched battle*, *I'll see thee hanged first*, *slip a dog*, *kill with*

kindness. Some verbs take new constructions, as *sup the dogs well;* here *sup* stands for *cause to sup.* A man *minds* the play (gives his mind to it); this new sense remains in *mind your business.* A match is *clapped up;* this was a favourite phrase for generations. One man *takes* another a cuff; this is the one phrase in which we keep the old verb *bitaken* (tradere), pared down to *take* in 1280. We see *break a jest,* a phrase much loved by Butler and Macaulay. The *thou* is suppressed in *didst ever see?* We find the scornful *as if I knew not!* here "*you speak,*" at the beginning of the sentence, must be dropped. There is the affirmation *o' my word.* The *I am for you* is repeated; here the words dropped after the verb must be, "a combatant ready." There is the sarcastic cry, *O ho!* The new Compounds are *deep-mouthed, flap-eared, loose-bodied* (gown); hence comes a new use of *body.* The *be* is prefixed to verbs, as *be-mete, bedazzle;* there is also *outvie.* There is the Scandinavian *gust* (flatus). The Romance words are *to budge, gamut.* We hear of a *set* of books. A man *practises* music on instruments; the word *suitor* is now connected with love; a chamber is *dressed up.* The word *moral* is used to denote the point aimed at by a fable. Much Italian was now being brought in; *mi perdonate* heads an English sentence. The *jolly,* imitating the Northern *gay,* is prefixed to another adjective; *a jolly surly groom,* like our "jolly good licking;" the *surly* here bears its old sense, *lordly, domineering.* A man has *direction* (orders) how to do a thing. Something is *past compare.* We see here *pantaloon, formal, pumps* (shoes), *to brave me;* all used by Nash about this time. There is the old phrase *it skills not.*

Comedy of Errors.

The substantive *slug* appears, applied to a man; a ship is said to be in her *trim.* A person, when sullen, is different from the *man* he was. There is the new adjective *helpful;* a conclusion is *bald;* a ship is *slow of sail* (in sailing). Among the Verbs are *do me the favour to, to weep away my beauty:* Shakespere is fond of *away* in this sense. In the old *put him*

to sea, the pronoun is now dropped. The Present still stands for the future; there is the threat *not a creature enters!* A man dines *forth;* we change this into *out*. New nouns are coined; *every why hath a wherefore*. There is *a time for all things;* a woman starves *for a look* from her husband; where the verb stands for *hunger for*. There is the Scandinavian *raft*. The Romance words are *fallacy, in buff, senseless, fortune-teller, catch cold;* Harvey's *periwig* appears as *peruke*. A man has a *charge* (something entrusted to him); he may be *possessed* (mad), where an evil spirit is understood. The word *genius* stands for ghost. A man is *denied* (forbidden) to enter a house; hence, a Century later, a person denied himself to a visitor. Among the new Compounds are *soul-killing, self-harming, life-preserving, hollow-eyed*. The *en* or *in* is once more used in the new verb *insconce;* here Dromio puns on the two new meanings of *sconce, caput* and *absconsa*. There is the very Northern phrase *half an hour since* (ago). We see the old *otherwhere* and *tender him* (care for him).

Two Gentlemen of Verona.

There are many puns in this play, as *lover, lubber; meat, maid; lost, laced*, showing how different Shakespere's pronunciation was from ours. The *a* replaces *e*, as *thwart*. The *i* is struck out; *love's* (is) *a lord*. The *t* becomes *th* in *swarthy*, and here the *y* is something new. Launce makes a pun on the verb *sew*, which seems to show that it was pronounced like *so*. Among the new Substantives is *tell-tale*. The *kind* is employed in a new sense; *he is a kind of cameleon*, like the French *espèce*. There is the Adjective *child-like* (filial); this we now use in a different sense. The word *sharp* takes the new meaning of *callidus*. The word *dear* takes the sense of *amans;* a lady bears *dear good will* unto a man. There is the new Verb *shelve;* a chamber is built *shelving*. We have *see his way to, give us leave* (pardon us), *fetch and carry, make abode* (stay). An achievement *comes off;* a favourite phrase of ours now. The question is asked, *what is your news?* The Participle is again treated

as an adjective; *a feeling line* (letter). A painter, in his art, *flatters his sitter*. There is the cry, *what! gone?* here *is she* is suppressed. The preposition is set after the Passive verb, as *you are staid for*. The Pronoun is needlessly added to the verb in *hark thee!* we have seen *fare thee well*. The verb *be* is dropped after *if;* "love, *if haply won*, is a gain." The *why* is placed in the middle of a sentence; "if lost, *why* then (it is) a labour won." A man says, "I will, and *there an end;* here we put *is* after *there*. A lady wishes to undertake a journey, *with my honour;* here the last word should be *intact*. There are the new Compounds *enthrall*, *sun-bright*, *heaven-bred*, *spaniel-like*, *after-love*. The Romance words are *sluggardized*, *to tutor*, *to plot*, *love affairs*, *concert* (musical). The ending *ism* was in favour at this time, even though the root might not be Greek; we see *braggardism*. A lady has *perfections* (perfect qualities), a curious use of the Plural. The verb *close* gets the new meaning of *congredi;* the noun *murmur*, taking a new sense, is now used of a current. A man *serves me a trick*. There is *to grace him*, also used by Nash. We see the definition of *a woman's reason;* "I think him so, because I think him so." It is hinted that something is plain *as the nose on a man's face*. There are the old phrases *pinfold* (a pound), *wood* (insanus), *mood* (ira), *owe* (possidere), love her *too, too much;* the *quaint* still bears two distinct meanings, *elegans* and *callidus*.

Henry VI.—Part I.

The *a* is clipped; Lydgate's *apposayle* (question) appears as *puzzle*. There are the new nouns *ratsbane*, *pitch* (of a building), *life-blood;* the *ite* appears again in *Talbotites* (followers of Talbot). Among the Adjectives are *gloomy*, *hapless;* the king is called a *wooden thing*. The nominative *who*, when it is the first word, is sometimes wrongly used, as *who join'st thou with?* There are the Verbs *fight it out*, *beat a dead march*, *true born*, *take exceptions at*, *keep off aloof*. The answer to a question begins with, *why, no!* a favourite idiom of Dr. Johnson's. There is *now, Sir, to*

you! here *I turn* is dropped. We have the Compounds *raw-boned, Nero-like, ever-living, bold-faced, strong-knit* (used of limbs), *over-tedious, war-wearied, ill-boding, dizzy eyed.* The *en* is prefixed to the verbs *gird* and *rank;* Talbot *enacts* wonders; this verb had hitherto been connected with laws. There is the Scandinavian intransitive verb *hurry.* Among the Romance words are *massacre, sentinel, a march* (musical). The word *terms* now stands for *conditions; colours* (vexilla) are used by the soldiery. A *peal* had hitherto been connected with bells and trumpets; it now refers to ordnance. The law term *puny* is now brought into common life, meaning *parvus.* There is the phrase *choice spirits,* here referring to devils; we now use the phrase in a very different sense. We see the old phrases *foeman, give arms* (heraldic), *for the nonce, rascal deer;* some of these doubtless owe their preservation to Shakespere. Talbot, about to die, says that "All our lives are hazarded in one small boat;" hence our "we are in the same boat."

Henry VI.—Part II.

There are two forms of one verb in one line; *watch thou and wake.* The final *en* is clipped in the Past Participle *chid.* Among the Substantives is *deathsman;* we read of the *pitch* of a falcon's flight. There is *hob-nail;* the first syllable is akin to *hump* and means a projection; the *hob* of a fireplace and the *hob* of a wheel were to come later. An illiterate man has a *mark* to himself, not a signature. There are the Adjectives *cloudy, coal-black;* friends may be *hollow.* Among the Verbs are *lay claim unto, knit his brow, see into him, a jaded groom, to set copies.* The new sense of *dare* appears once more—

"What dares not Warwick, if false Suffolk dare him?"

The Participle is prefixed to the Adjective in *raging mad.* We read of *boding owls;* this verb was henceforth to bear an evil meaning only. We find a *far-off look,* where the Adverb is treated as an Adjective. There is *I thought as much,* a continuation of an idiom of 1480 (do as much for

you). The *I cannot but* had long been known; the *be* is now brought in, *it cannot be but*, etc., an imitation of the Latin. The *of* and *on* are interchanged as usual, *I go of message.* The *on ende* (in the end) of 1220 gives birth to a well-known phrase, *my hair is fixed on end.* There are the new Compounds *dear-bought*, *tear-stained*, *crest-fallen*, *pale-faced*, *shag-haired*, *thrice-famed*, *well-proportioned*, *unbloodied*, *blunt-witted*, *untutored*, *overgorge*, *silken-coated*, *blood-bespotted.* There is the new verb *forewarn.* An old man is said to be in his *chair-days;* he sits still. There is the Dutch *doit*, a small coin. The Romance words are *prospect*, *lobby*, *a banditto slave* (outlaw), *peroration*, *mechanical* (artizan), *single combat*, *trivial.* The word *tragedy* now stands for a "scene of bloodshed." We hear of *boys' copies* (of writing), a new sense of the word. We see the phrase *there's the question*, referring to a previous statement; here we now substitute *that* for *there.* We come upon Nash's new expression, *the main chance;* this earlier had been simply *the main.* There is *fealty*, a much more correct form than the *fewty* of 1310. There are the old forms *alderliefest*, *y-clad*, *uneath* (vix), *ken* (videre), *whereas* (*ubi*, of place), *cast away* (perdere) *a man*, *a doom* (sentence), *a corrosive.* The *presently* and *by and by* both keep their old meaning *protenus.* We see the words *bezonian* and *second* (adjuvare), used about this time by Sir Roger Williams; also the *point blank* of Harrison's later work. There is the word *hind* (servus), preserved in the North; also *even* (just) *now;* the form *mickle* comes often. We have the proverb, "a staff is quickly found to beat a dog."

Henry VI.—Part III.

Here we see *fire* and *hour* made dissyllables; *Henry* is once sounded as *Henery.* There is the new Substantive *dislike.* The Adverb is now placed after the noun in compounding, *thou setter up and plucker down of kings.* There is the new Adjective *wishful* (Butler's future *wistful*); also *high* pay. Among the Verbs are *take offence*, *to cloud joys.* The Weak Participle *mowed* supplants the rightful *mown.*

There is the Adverb *abreast*, not the old *on abreast;* her faction is *full as strong* as ours; here the *full* stands for *fully*. A huntsman is asked to go *along;* here *with us* is dropped; *come along* was soon to follow, and to oust older synonyms. A man is *marked for the grave;* the *for* denoting purpose or destination; there is also *revenge for me!* England is safe *if true within itself;* here the verb *be* is dropped. There are the Compounds *unpeople, to bechance, ill-beseeming, home-bred, fast-falling, hardest-timbered, unload, big-swoln, misproud, unlicked.* There are the Romance words, *common soldier, poltroon, captivate.* Something is of no *moment* (weight). There are the old phrases *inly* (internally), *forspent, laund* (saltus), *lade* (haurire), *as good to chide* (you might as well chide). We see the proverb, "beggars, mounted, run their horse to death."

Merry Wives of Windsor.

Here the *ou* replaces *e*, as *ouphe* for *elf;* hence came the later *oaf*. The final *n* is clipped, as *coz* for *cousin*. There are the new Substantives *shovelboard, tinderbox, pepper-box, burning-glass, a go-between, rattle.* We hear of the *East Indies;* there is the phrase *as good luck would have it.* The Verbal noun *breeding* appears; Falstaff is a gentleman of *excellent breeding.* The word *gang* loses its honourable meaning, and is used of vulgar plotters. A mother is said to be *strong* against a match; here, as before, the Adjective stands for an adverb. There is a new phrase for expressing eminence, "she is as virtuous as any in Windsor, *who-e'er be the other.*" Among the Verbs is *clapperclaw*, also *lead the way, know the world, clap on sails, throw cold water on it, run through fire and water for you.* The new verb *drawl* is formed by adding *l* to *draw*. Falstaff talks of *hedging*, which here seems to mean *shuffling.* There is the phrase *hark you hither.* The *over* is now repeated for emphasis; I have told them *over and over;* here we add *again.* We have seen *be rid of it;* we now have *ease me of it.* The *of* is dropped; *half Windsor* is at his heels. There is the oath *Od's me*, where a *g* is clipped; also *what the dickens is his name?* here the strange word is said to be akin to the

Dutch. There is *welladay!* which seems a compound of the old *walawa* and the later *alack a day.* The other Compounds are *unkennel, idle-headed, heart-break.* There is the Dutch verb *rant;* the Scandinavian *sprac* (agilis), which I have heard in Somerset; the Celtic *flannel.* Among the Romance words are *notebook, meteor, truckle-bed, madrigal.* The noun *port* gives birth to *portly,* an epithet applied by Falstaff to his belly. There is *mien* (vultus), a word which gave rise to much squabbling a hundred years later. The noun *pass* gets a new meaning, for it is connected with fencing. We hear of the firm *fixture* of a lady's foot; we now use this word in a very different sense. The word *mummy* comes to us through France from the Persian *mom* (wax). The old *urchin* (hedgehog) now stands for an elf; for elves took, it was believed, the shape of that animal. There is *out at heels,* used also by Nash; his *Queen's English* appears here as *the King's English.* The old phrases are *shent* (disgraced), *go against the hair, he is of no having* (property), *middle earth* (terra), *tall* man of his hands.

King John.

Here the substantive *bounce* (the verb had meant *pulsare*) gets the new sense of *strepitus; to speak bounce.* Among the Adjectives are *sightless* (unsightly), *wiry, cold* comfort; the substantive is made an adjective, as *a kindred action.* We see the new Genitive of *it* on the way to supplant the rightful *his; it* (its) *grandam.* Among the Verbs are *coop, half-blown* (rose), *make a stand, sing him to rest.* A soldier *plays* upon his enemies (with cannon). A deserter *falls over to* the enemy; a compound of *falling away* and *going over.* The verb *startle* is now made transitive; on the other hand, *thrill* is made intransitive. We see *from first to last.* This *from* had hitherto very seldom expressed *owing to;* but we now see *she speaks not from her faith but from her need;* so, later, a thing is done *from curiosity.* The phrase *drink to him* had long been known; we now see *taste to him* (for his benefit). There is the new *Mercy on me!* also *zounds!* (God's wounds); this lasted for two

Centuries. The Compounds are *downtrodden, all-changing, cold-blooded, twice-told, red hot, high born, endear, enkindle.* The Romance words are *voluntaries* (volunteers), *counter-check, confine, humorous* (whimsical), *depend, discard, misplace, savagery.* Cannon are *mounted;* wrongs are *pocketed up; colour* comes and goes. The old *auntre it* makes way for another form, *venture it.* A lady is called a *book of beauty.* The verb *souse* had long meant *mergere;* an eagle now *souses* annoyance (plunges down upon it); a strange transformation of meanings. The *toste yren* of 1483 now becomes *toasting iron,* and is used of a sword. Nash wrote about this time, *setting jesting aside;* but we see in this play the Passive Ablative Absolute *all reverence set apart.* The old phrases are *forwearied, to round* in his ear, *states* (men of dignity); the *to* keeps its old meaning *dis* in the new verb *to-spend* (scatter asunder). There is our common saying "(put) the better foot before" (foremost).

Richard II.

There is the Substantive *walking-staff;* a man is allowed *odds* in a contest. Wars confound *kin* with *kin,* and *kind* with *kind.* We have seen *too too;* but here an adjective is repeated, as *a little little grave;* this is not common in English; *sterling* is applied to something besides money; *if my word be sterling.* The *ill* now replaces *sick,* as before in Harvey; "I am in health, I breathe, and see thee ill;" this is addressed to the dying Gaunt; *sick* in the old sense is now confined to the sea and to Americans. The Pronoun appears in a new sense; "the king is not himself," referring to full possession of natural powers. Among the Verbs are *stand out* (rebel), *stand condemned, burn itself out,* an eye is *glazed, sin gathers head, cut out his way;* here we drop the *out.* We see *how shall we do for money?* here the *do* is *valere;* this led to "*what shall we do for it;*" here the *do* is *facere.* The *do* is used to express emphasis; the castle, says one nobleman, contains no king; the answer is, *it doth contain a king.* Nouns are turned into verbs; *grace me no grace, nor uncle me no uncles;* this is in answer to the greeting,

my gracious uncle! There is the Adverb *drunkenly*, which I wonder our land of topers ever let drop; also *wistly*, the future *wistfully;* the *t* here is something new. The *to* is employed in denoting greetings; *off goes his bonnet to an oysterwench;* there is also the cry, *to horse!* The Compounds are *wrath-kindled, a-ten-times-barred-up chest, a too-long-withered flower, to undeaf, to uncurse, overproud, to overpower, unkinged, shrill-voiced.* In the King's speech, after stopping the single combat, there are no less than three of these long compounds in three lines. The Romance words are *casque, combatant, monarchize, point of honour, slavish.* There is the verb *holla*, not to be confounded with the old *halloo.* A glove may be worn by a knight as a lady's *favour;* hence the later *favours* at weddings. The word *scope* had already meant *aim*, and also *power;* it now means room or opportunity. As to old phrases, there is the Southern Present, "foes *hath* scope;" there is the Northern Present, "there *lies* two kinsmen." Both the Northern and Southern meanings of *namely* appear in Shakespere.

Richard III.

Here the *u* replaces *e*, as *jut* from the French *jetter.* The noun *wreck* is used of something besides ships; a lady's face, when spoiled, is called *beauty's wreck.* The noun *heart* stands for *ruthlessness; have the heart to do it;* Barbour had used the phrase in another sense. The name *Jack* is used in scorn, much like *Joan* in the other sex; "many a gentle person is made a Jack." The adjective *raw* is applied to air. Clarence is drowned in *fulsome* wine; here the sense of *unpleasantness* comes in from the old *ful* (turpis); this sense lasted down to Congreve's time. As to the Verbs, hair *stands on end*, a dream *makes impressions.* The verb *sound* (fathom) may now be applied to a man. In *let me alone to entertain him*, the Infinitive is something new. We see *bring him along.* Something is *upon record* (not merely traditional); this comes from the law-term, *on the record.* The verb *assign*, followed by *to*, must have been the model for *limit each to his charge.* The

Compounds are *ensnare, begnaw, bunch backed, care-crazed, high-reaching, snail-paced, the All-seer* (Deus), and the Substantive *after-hours.* The verb *outshine* is coined, but means *emicare,* not as we now use it. The Romance words are *unfashionable, royalize, incapable, rely, index, instinct, complot, momentary.* The verb *descant* is no longer connected with music. The word *savage* now means *crudelis.* The word *suddenly* takes the meaning of *cito;* this seems to come from the Italian phrase *subito.* The word *expedition* gets the new sense of *celeritas.* Richard is styled the right *idea* of his father; we talk of *the very ideal.* The noun *flourish* is now connected with trumpets. The French *tache* gives birth to *tetchy* (fretful), applied to a child; this is a term objected to as vulgar by Miss Rosamond Vincy. The word *note* now stands for *epistola.* Soldiers are *quartered* in certain places. There is the phrase *to punch him full of holes;* this new verb comes from the French *poinson* (bodkin). A crown *rounds* a brow; we use the verb only in *rounding off* a sentence. A man *plies the touch* when he makes an experiment; this became later, *put it to the touch.* The verb *stay* imitates *abide,* and takes an Accusative; *stay dinner.* A man comes upon his *cue;* this theatrical term is brought into common life. Our Plural *statues* appears as *statuas.* The old phrases are *to overgo* (surpass), *recure* (recover), *a many sons;* a priest is still addressed as *Sir John.*

Midsummer Night's Dream.

Here the pun on *ace* and *ass* shows how the *a* was sounded in the former word. The word *briar* is made to rime in place with *fire,* in another with *desire.* There are the Substantives *merriments, dew drop, roughcast.* The word *knack* gets the new sense of *toy;* hence came *knick-knack* sixty years later. A woman is called a *duck;* a new term of endearment, common to the Germans and Danes. The name Nicholas is pared down to *Nick;* it is Bottom's Christian name. Gower's *sumerday* is changed; "a proper man as one shall see in a *summer's day.*" There is the

question, *what's your will?* which is now confined to Scotland. We hear that sweet hay hath no *fellow* (rival). There is Wyntoun's curious idiom of pronouns, *peep with thine own fool's eyes.* There is the Adjective *waggish.* As to the new Verbs, Tyndale's *mouse* is repeated. We see *body it forth,* where Pecock's verb bears a new sense. There is *swagger;* Palsgrave had *swagge* (move from side to side). The old *bob* (ferire) now becomes intransitive; I *bob* against her lips. We have seen *a well-spoken man;* we now find the curious *I am drawn,* referring to the sword; this is a true English extension of the Passive. We see *take hands, a made man, I make bold with you;* here *myself* is dropped after the verb. A runner is *out of breath.* The *with* once more bears the sense of *apud,* in *what's the news with thee?* Palsgrave's *cheek by cheek* is altered into *cheek by jole.* There is the Interjection, *O me!* which must have come from Gascoign's *Ah me!* There are the Compounds *bean-fed, fancy-free, to superpraise, fiery red, light-heeled, bedabble, behowl, honey bag, crook kneed, entwist, homespun, fairy land, handycraft man.* There is the Scandinavian "to *skim* milk." The Romance words are *rehearsal, officious, rheumatic, flouret, ninny, a mimick.* We hear of *single blessedness;* sickness *is catching* (apt to catch hold). The Teutonic *ring* takes the French suffix, and we have *ringlet* (little circle); the word here means a dance. The verb *haunt* now refers to something unearthly, as a ghost. We hear of the *report* of a gun, and of the *manager* of revels. Men *carry* sport well; here we place *on* after the verb. There is a phrase dating from about 1590; *a kill-courtesy.* We see the Northern word *neif* (pugnus). The old forms and phrases are *other some, quern,* they *waxen, thorough* (per); the Genitive *moones* (lunæ) is made a dissyllable, a very late instance; this is at the beginning of Act II. Alliteration is once more laughed at—

> "With bloody blameful blade,
> He bravely broach'd his boiling bloody breast."

There is the old saying, "the man shall have his mare again," which was in use for nearly 200 years; it was

altered from "the mare shall have his man again;" see vol. i. p. 467 of my book.

Merchant of Venice.

The *a* replaces *e*, as *warmth* for the old *wermþe*. There is the Substantive *death's head*, and the new phrase *wealth of wit*. A horse is called *Dobbin;* we hear of *Black Monday*, and of the *wilds* of Arabia; this last must have been an imitation of *wealds*. The end of a sentence is called a *full stop*. A lucky stroke in business is a *hit*. Among the Adjectives are *swanlike*, *snaky*, *laughable;* we hear of a little *scrubbed* boy; that is, no bigger than a *shrub*, the old *scrob;* hence Bunyan was to talk of "a sorry scrub." An eye is *big* with tears. Something is wished *dark* (concealed); hence our "keep it dark." The *inland* is used as an adjective; an *inland* brook; this word bore a very different sense in the oldest times. The usage of the *too* seems to have been followed by *much;* "with much much more dismay." There is a good example of the *thou* and *you*, when Antonio, in his first meeting with Shylock, uses the scornful pronoun, even when asking for a loan. We see the ungrammatical *between you and I*. The *a* is prefixed to a proper name, to mark either distinguished virtue or vice; Portia is called *a Daniel*. Among the Verbs are *inlay*, *outstare*, *stake down;* there are the expressions *draw money*, *make offers*, *a losing suit*, *to play on words*, *you are gone* (ruined), *come fairly off* (escape). Bassanio shows a *swelling* port in expenditure; here is one remote source of our slang noun *swell*. Eyes *overlook* a lady; we should say, *look her over*. A painter *does* the features in a picture; it is asked, how could he *see to do* them? here the intransitive verb is followed by the Infinitive of purpose. The *have* now takes the meaning of *permittere;* *I'll have no speaking*. Shakespere is fond of phrases like, *I am to learn*. The *over* had long expressed *iterum;* we now see *pay it twenty times over*. The adverb *easier* is used instead of the rightful *easilier*. Something is purchased *from out the state;* here an *of* is dropped. The Compounds are *two-headed*, *wry-necked*, *green-eyed*, *bosom*

lover (hence *bosom friend*), *school days*. There is the Scandinavian *squander*. The Romance words are *competency*, *cite* (books), *line of life*, *gormandize*, *vasty*, *a million* (of money), *organs* (bodily), *difference* (certamen), *to curb*. The verb *entertain* now governs something abstract, as a stillness of mind; hence our *entertain hopes*. Two men *are compromised* (agreed on a bargain). The verb *bar* means *excipere; I bar to-night*. Something is *insculped* upon gold; the verb *sculp* has been revived in our day, coming from *sculptor*. We see *envious plea;* this, like the later *invidious*, has nothing to do with *envy*, but means *molestus*. We hear of *human* gentleness, with the accent on the *u;* this word had already been written *humane* by Eden. The old phrases are *thrift* (good luck), to *wive* a woman, *complexion* (natural quality), *in his danger* (power), *posy* (motto); the word *fulsome*, applied to ewes, bears its old sense of *copiosus*, as in 1230. The Old English *sam* (the Latin *semi*) appears for the last time in the corruption *sandblind* (half blind). There is the old pleonasm *more elder*. The *some month or two* reminds us of the Old English *sum man* (a man). There is the proverb, "it is a wise father that knows his own child;" we use the converse of this.

Henry IV.—Part I.

The *a* is clipped; *attach* becomes *tack;* napkins are *tacked* together. The interchange between *r* and *l* is seen in the proper name *Hal*. The *l* is added; the old *dwine* becomes *dwindle*. The *n* replaces *l;* Palsgrave's verb *kyttell* becomes *kitten*. The Substantives are *woolsack*, *handsaw*, *summer-house*, *bluecap*. There is the abusive term *you thing!* We hear of *beads* of sweat, of men of *leading*, metal may be on a sullen *ground;* the noun *luggage* is coined from *lug* (trahere), imitating *baggage*. The love of jingle continues, as *skimble skamble* stuff. The Adjectives are *be better than my word*, *that's flat*, where a strong assurance is meant; the word *plump* takes the new sense of *pinguis*. Among the Verbs are *waylay*, *to re-tell*, *daff aside;* also *take horse*, *give him his due*, *hold his countenance*, *a man is blown* (out of breath), an advance on Palsgrave's active *blow*.

The old *set out* (ornare) is now changed to *set off*. There is the solemn threat, *you'll hear of it* (unless something be done). There is our common *I know a trick worth two of that*. The verb *share* is coined from the noun *share;* the noun itself had come from the old *shear* (tondere). The *so* appears in a new construction; *it was great pity, so it was, that*, etc. The *of* follows the verb *accept; accept of grace*. We see *it was the death of him* (not *his death*); this is the continuation of a very old idiom. A man is *in drink*. Something is cut *through and through*. The Interjections are *Odsbody! humph*, and *whew*, used in whistling. The Compounds are *blood-stained, moss-grown, mouth-filling, a crop-ear, the lag-end, water-colours;* the verb *forethink* (prophecy in thought) is coined; this is very different from the old *forthink* (repent), which had lasted into this Century. The Celtic words are *brisk* and *lag;* the latter appears in *lag-end*, soon to become *fag end*. The Romance words are *rascally, falsify, pouncet box, paraquito, perpendicular, joint-stool, oily, capitulate, poop, sympathize*. We see *spermaceti*, where the last half of the word represents the genitive of *cetus* (whale); something unusual in English. Palsgrave had connected the noun *temper* with the body; it is here connected with the mind. We see *rendezvous*, and we may be sure that Shakespere did not spell it thus. The old words are *franklin, mammet* (doll, idol), *micher, moldwarp, good cheap, take with the manner* (in the act). There is the proverb *give the Devil his due*.

Henry IV.—Part II.

The *n* is struck out in the middle of a word; Manning's *vanward* becomes *vaward*. There is the noun *bluebottle;* a man proposes to tell *a good thing* (joke), which will please the wits of men. The word *poll* (caput) is connected with a parrot. The word *crib* now takes the sense of *lectum; bulk* (cumulus) now means *magnitudo; thews* refer here to the body, no longer to the mind, as of old. We hear of the *wildness* (roystering habits) of youth. A *health* is given at the table. Falstaff is called a *hulk;* hence our Parti-

ciple *hulking*. A warrior has the *day*, which stands here for *victoria*. A girl is *meat for your master*. As to Adjectives, we hear of a *long* (ingens) *loan;* hence *long odds, a long price*. The *lonely* of 1350 is now cut down to *lone; a lone woman*. The old *still-born* is revived after a long sleep. There is the new verb *slight* (contemnere); also *untwine*. The old *fob* (decipere) of 1360 gives birth to *fub off;* this verb is repeated three times for the sake of emphasis; hitherto England had merely doubled her words, as *more and more*. There are the phrases *take a pride to, hook on* (to), *toss in a blanket, bear your years well, give you my word, school broke up, stop his wages, lay odds*. Mrs. Quickly's remarks on the verb *swagger* show that it was just coming into use. Men *fall foul* (attack each other); hence comes a *foul* in a boat race. There is our well-known vulgarism, *he was took*. The *well* is used in a new sense; *well on your way;* there is the new Adverb *helter skelter*. A man gives over a business when half *through;* here *with it* would have been added earlier. A person is deaf *to* the hearing of anything good. The enemy is said to be *west of* the forest; this *of* had long before been used to express distance. There is the oath *upon my soul!* The Compounds are *peach-coloured, basket hilt, broadside* (of cannon), *good limbed, muster-book, title-leaf, dining chamber, fangless, after-times, sober blooded, outweigh, enrooted, encircle*. There is *hold* (of a ship), from the Dutch *hol*. The tide makes a *still-stand;* this reminds us of Germany; we moderns come to a *stand still*. The Romance words are *a vent, disgorge, drollery, a compound, man of action, appliances, soldierlike, sure card, private soldier, chimes* (of bells), *military men, valuation, unfix, intelligencer, favourite, potations, duteous, intervallums, stained with travel*. There is *hautboy*, written *howboy* twenty years later. The word *security* now stands for *bail*. Pistol is called a *fustian* rascal. The verb *accommodate* (attribute) had been known two generations earlier; it now takes the new sense of *furnish;* "accommodate him with a wife;" the sense is so new that Shallow admires it much. We hear of a nobleman's *quality* (rank), a new sense of the word. We come upon the *vapours* of the brain; this was

to be a well-known phrase a Century later. Men *cry hate* upon a nobleman; hence the later *cry shame*. The word *famous* (it was well worked about 1800) represents two ideas; a *famous* (notorious) rebel, and a *famous* true subject. We have here the curious *kickshaws*, from *quelque chose*. There is *caraway*, from the Spanish corruption of an Arabic word; also the Italian *bona roba* (meretrix). The old phrases are *manqueller*, *quiver* (impiger), *the trade* (cursus) *of danger*, *by the rood! womb* (of a man).

ROMEO AND JULIET.

The new Substantives are *ladybird*, *dove house*, *steerage*, *earliness*, *jaunt*, *slug-a-bed*. Tybalt is the prince of cats; hence the common *tibby*. The word *meat* takes a new sense; an egg is full of *meat*. We hear of *a word and a blow*, of the *hollow* of a man's ear; also of the *pink of courtesy*. The word *cotquean* appears, used by Hall about this time. The Adjectives are *snowy* and *mis-behaved*. The words *my man* stand for "the man I want;" the phrase was so new as to provoke comment from Mercutio. The *one*, like the French *on*, represents *ego; may one ask? may not one speak?* The new Verbs are *swash* and *waddle;* we see *take the wall of*, *set cock-a-hoop*, *play a tune*, *look your last*, *a winning match*. The *speed* bears a new sense, *I am sped* (hurried out of life). A person is *down* late (is come downstairs). The *of* appears in a new sense; "she was weaned *of all the days* of the year upon that day." We see *for all this same* (in spite of this speech I have heard), *I'll hide me;* this led to our common *all the same* at the beginning of a sentence. The new Compounds are *grey-coated*, *coachmaker*, *upturned*, *bescreened*, *fashion-monger*, *fishify*, *be-rime*, *wildgoose-chase*, *fiery-footed*, *unmanned*, *black-browed*, *heartsick*, *torch-bearer*, *tempest-tossed*, *chambermaid*, *ratcatcher*. We hear of *a three-hours-wife*. The word *crow-keeper*, differing from the usual run of compounds, means "something that *keeps off* crows;" hence the later *bird-keeping*. There is the noun *switch*, from the Dutch *swick*. The Romance words are *atomy* (atom), *duellist*, *poultice*, *sum it up*, *professed friend*, *a tender* (proffer), *vault* (for burial). There is *ambuscado* as

well as the older *ambush*. Capulet is past his *dancing days;* here the first word is a Verbal noun and not a Participle; like a *winning match* in the same play. A man is *proof against enmity;* the more usual construction at this time was *shame-proof*. An idiot appears as *a natural*. Stratagems are *practised* on a woman; hence Scott's *to practise on her life*. Men *entertain* thoughts; something like this we have seen in a former play. The old phrases are *by my holidam* (haligdom), *by my fae* (par ma fei), *merchant* (nebulo), *weal or woe*, *runagate*, lay thee *along* (at full length), *to hoar* (senescere).

Much Ado about Nothing.

The *l* and the *r* are inserted in *waggle* and *smirch;* so the old *dreosan* (cadere) produces *drizzle*. There is the new Substantive *crossness;* something is *a thought* browner. There is the phrase *merry as the day is long*, *the windy side* of care. A man proposes to make a woman *half himself* (his wife); hence the later phrase "his better half." As to Verbs, we see *take time by the top;* this last word was to become *forelock* twenty years later. A man *stands out* against some one (resistit). There is *stand thee by*, like *sit him down*. We find *wish him joy of*, *give way unto*. We see *have a quarrel to you;* this is a continuation of the idiom *twenty to one* (contra). A person is *in* fault. Benedick names as Interjections, *ha! ha! he!* The Compounds are *trencherman*, *overkindness*, *witcracker* (hence "to crack jokes"). The Romance words are *libertine*, *harpy*, *ominous*, *blank verse*. The word *action* takes the new sense of *pugna*. Benedick is *engaged*, not to marry, but to fight at his lady's behest. We read of the *promise* of a man's age; hence the later *promising youth*. There is a pun on the two meanings of *cross*, *adversari* and *benedicere;* "if I can cross him any way, I bless myself every way." A man is *civil as an orange;* here Seville is glanced at, a favourite pun of this Century.

Henry the Fifth.

Here *o* replaces *œ*, as *clover* for the old *clœfer*. The new Substantives are *warming pan*, *leapfrog*. There is the

phrase *we may be none the wiser* (be ignorant of it); something like this had come in 1360. The *of it* appears as a pleonasm; as Nym's *that's the humour of it.* The Verbs are *dishearten, cap,* as "cap a proverb." We see *take them up short, set the teeth;* the verb *mind* (admonere) gets the sense of its modern representative *remind,* and is followed by *of.* The verb *shog* loses its old sense *agitare,* and means *progredi.* We see *out of work, out of beef.* The *if* seems to be used in the sense of *fortasse;* "one Bardolph, if your Majesty know the man." There is the new aspiration, *O for a Muse!* The Compounds are *hydra-headed, full fraught, war-worn, ever running, love suit, impound, enfeeble, enround,* which was later to give place to *surround.* The Dutch words are *sutler* and *linstock.* The Romance words are *spirited, coranto, defunct, cursorary* (cursory), *demonstrate,* with the accent on the first syllable. We see *cash* (pecunia) from *caisse,* money box. There is *humorous,* which here means *giddy* or *fanciful.* We see *trossers* (trousers); here we have added an *r* to the French *trousses.* There is the old noun *bawcock,* like Skelton's *daucock.* The Scotch dialect is imitated; Captain Jamy uses *aile ligge* (jacebo); also *gude* (*bonus*) and *sal* (shall).

As You Like It.

A new Adjective is coined; *underhand means.* Instead of *I am he,* we find *I am that he,* the poet's favourite synonym for man. We know the Old English *the harder, the better;* an *all* is now prefixed to this *the;* as *all the better.* There is the new Verb *puke* (vomere), probably connected with *spew,* like the German *spucken* (spuere). The verb *sweep* now gets the sense of *procedere; sweep on.* Something is *on sale,* like the later *be on duty;* here the idea of destination comes in; as a youth is said to *be on his promotion.* The Compounds are *outstay, lack-lustre, heart-whole, love-prate, forest-born.* There is the Celtic *hawk* (clear the throat). The Romance words are *marketable, second childishness, purlieu, the lie direct.* There is the curious *co-mate.* Jaques is said to be full of *matter;* something like this had come about 1320. The stage word *exit* is made a noun

and becomes a Plural. The old phrases are *kill them up, I cannot go no further, God ild you, erewhile, leer* (facies), *I think he be transformed;* here *be* is *beth*, which often stood for *erit.* The *very* imitates *too; your very very Rosalind.* There are new phrases; a person has *not a word to throw at a dog, too much of a good thing, a woman of the world.*

Twelfth Night.

The *a* replaces *o*, as *strap* for the Old English *stropp;* also Sir Toby's phrase *hob, nob* (hab, nab), which has led to a later verb. The *d* is inserted, as *scoundrel*, from the Northern *scunner-el.* The *l* is added, as *caterwaul.* The new Substantives are *knitter, clodpole, undertaker* (of a quarrel). Men are addressed as *my hearts*, a new phrase that occurs also in 'Patient Grissill,' of the same date as this play. Among the Verbs are *cut a caper, make* (take) *good view of me, I know my place, wind up a watch, put quarrels on him;* I have lately seen "put a rudeness on me," a phrase placed in an American's mouth. A man may be *thou-ed*, as Raleigh was by Coke; rather later, Maria uses the Interjection, *la you!* There is the Dutch *manakin.* The Romance words are *a mute, to front, catch* (song), *obstruction.* The word *kickshaw* refers here to masques and revels, not to dishes. Malvolio is advised to be *surly* with servants; here the adjective keeps its old sense of *superbus.* The verb *accost*, brought in twenty years earlier, had meant "to sail *along side of;*" it now takes Hall's new sense of *assailing*, or *fronting* a lady, as Sir Toby tells us. We hear of a man's outward *character* (appearance); we now apply the word to his inward disposition. The new Compounds are *eye-offending, giddy paced, fire-new* (our later *brand-new*), *stainless, love thoughts, bum-bailiff.* The old Five Wits (senses) are mentioned by the Clown.

Othello.

The *g* is prefixed, for the verb *graze* (touch slightly) appears; this is said to come from the Romance *radere, rasum;* it may be connected with the earlier verb *glace*,

meaning the same. The *r* replaces *l*; the old *tolibant* becomes *turban*. Among the new Substantives are *whipster*, *hairbreadth*; the hero is called *his Moorship*, and *the thick-lips*. The noun *snipe*, as well as *woodcock*, expresses *stultus*. We see *dead-drunk*. Among the Verbs are the new phrases, *he is not to be found*, fleets *bear up* to a port, *lead by the nose*, *give the cause away*, *a foregone conclusion*. The old verb *paddle* is now used of the hand. We see the phrase, *t'is neither here nor there* (it bears not upon the case). The Scandinavian words are *fluster* and *squabble*. Among the Romance phrases are *billet* a soldier, *purse thy brow together*, *deliver a tale*, *remembrance* (love-token), and *relume*, afterwards used by Pope. The phrase *remove* in the sense of *occidere* was something new, as Roderigo's comment shows. A lady is said to be *perfection*. The word *personal* is much used in this play; *my personal eye* (my own eye). The word *ability* stands here for mental power. The new Compounds are *knee-crooking*, *high-wrought*, *night-brawler*, *unmake*, *unpin*, *wind instrument*, *sea mark*, *green-eyed*, *spirit-stirring*, *ear-piercing*, *ill-starred*. We see the verb *enmesh*. There are the old forms *to bob* (trick), *to fordo*, *to conject*, *mystery* (trade), *exhibition* (gift); Othello kills himself, because he is *great* of heart; the adjective is used in the 'Ancren Riwle' to express something coarse or unbending. The repetition of a word, for the sake of emphasis, is seen; *wish him post, post haste*. Some phrases had only lately come into use; as *no way but this*; *good nature*; *cast* (cashier) *an officer* had been foreshadowed by Gascoign's *cast clothes*.

HAMLET.

The *ea* replaces *i*, as *tweak* for the old *twich*; the *u* replaces *we*, as *sultry* from *sweltry*. The *ch* replaces *k*, as *ditcher* for *diker*; the *r* is added, for *gibe* produces the verb *gibber*. The new Substantives are *truepenny*, *outbreak*, *crash*, *bung hole*, *a falling-off*, *kettle drum*. We see *romage* (stowage), whence the verb *rummage* was to come. The word *spring* now may mean a snare for birds. The word *slip* here stands for the outbreaks of youth, falls from

virtue. The word *edge* takes the new meaning of *irritamentum; give him further edge;* to *egg* and to *edge* are two forms of one verb. The substantive *sheen*, the Old English *scine*, reappears. There are the phrases *in my heart of heart, do yeoman's service; I have been sexton, man and boy, thirty years.* There is the new Adjective *fretful;* Hamlet is not *fit* (ready to do something); here the usual preposition following is absent; this *fit* has been lately revived. Among the Verbs are *unfledged, to beetle, unhousel, unanealed, overtop, unhand, out-Herod, reword, to mouth, chapfallen.* A man is *harrowed* with fear; a garden *grows* (runs) *to seed.* The adjectives *sickly* and *muddy* are turned into transitive verbs. The old substantive *husband* (paterfamilias) gives birth to a new verb; *to husband my means.* A man *saws* the air. Melancholy *sits on brood* over something; this is the first hint of the future sense of the verb *brood.* A part may be *overdone;* a ship *gives us chace.* There is the question, *how came he dead?* here there seems to be a confusion with *become.* As to Prepositions, we find *take him for all in all; dead, for a ducat.* The *in*, imitating the French, is used of direction; two crafts meet *in one line.* There is a new Preposition, *aslant the brook.* The *but* (tantum) is prefixed to *now; even but now.* The new Interjections are *puh! pah!* and *hillo!* There is the Scandinavian verb *bloat.* Among the Romance words are *palmy, battalion, cap a pe, summit, unnerve, to sugar, bourne, inoculate, robustious, dismantle, rhapsody, presentment* (image), *potency, petard, hectic* (fever), *bilboes.* The *favours* of a lady are here understood in the worst sense of the word. There is the adjective *flush*, soon to be connected with money. We see the new impatient curse, *O, confound the rest!* The Compounds are *self-slaughter, blastment, prison house, co-mingle, giantlike, heavy-headed, spendthrift.* The old words and phrases are *rede* (consilium), *clepe, dout* (do out), *bear in hand* (accuse), *cart* (currus) of Phœbus, *anchor* (hermit), *will he nill he, even Christian, kibe; too, too solid, quietus, to both your honours* (to the honour of you both). There are some words and meanings that had lately come in, such as *hobby horse.* Stanyhurst's verb *tower* is applied to passion; a *towering* passion.

Tarlton's *head* (impetus) reappears when Laertes, in a riotous *head*, overbears officers. The King talks of skill in fencing being a very *ribband* in the cap of youth; we alter this into *feather*. Polonius puns on the word *tender;* he hears that Hamlet has made *tenders* of affection to Ophelia; "do you believe his *tenders*, as you call them?" (it was evidently a new noun); "*tender* yourself more dearly."

Lear.

The *n* is prefixed, as *nuncle;* the final *t* is clipped, as *to squinny*. The new Substantives are *placket;* the *hollow* of a tree; the *man* is added to another substantive, as *beggar-man;* there is the dog's name *Tray*. We see the new Adjectives *goatish* and *unsightly;* the latter replacing the former *sightless* (indecorus). There is a curious substitution of the Accusative for the Nominative in Pronouns; *I would not be thee*. There is the new Verb *elbow;* Edgar, when about to disguise himself as a madman, says that he will *elf* his hair; the verb shows the supposed connexion between fairies and folly, as may further be seen in *oaf* (ouph). As to Prepositions, a man holds lives *in mercy;* this seems a confusion with *in his danger* (power); *at my mercy* was soon to be used by the author. We further see *t'is not in thee to grudge;* Foxe had had something like this idiom. The *for* had been used to express length of time; it now further expresses length of space; *there's scarce a bush for many miles about*. There is the Dutch word *glib* (voluble); the Scandinavian *aroint*, and the Celtic *pother*. The Romance words are *to devest, dependants, cadent, garb, jovial*. Things may be *rich or rare*, Moore's future phrase. The word *oily* is used in the new sense of *callidus*. The emphatic *very* is now applied to time; *this very evening*. A man *measures his length* (falls on the ground). The Spanish was so well known that we find the verb *carbonado*. The new Compounds are *wide-skirted, unfeed* (unrewarded), *dark-eyed, fleshment, hot-blooded, thunder-bearer, belly-pinched, unbonneted, to outjest, foster-nurse, full-flowing, toad-spotted, cheerless;* there is the curious *disquantity*

(diminish) and *questrist* (searcher), a compound of Latin and Greek. There is one compound longer than usual; *the to-and-fro conflicting wind.* The old-fashioned phrases are *that self* (same) *metal, comfortable* (benignus), *gast* (terrere), *meiny* (sequela), *mother* (dolor), *deer* (animal), *sit you down.* The *go* still expresses *ambulare; ride more than thou goest.* The old *fordeman* reappears, when Lear's daughters *fordoom* themselves; this word has nothing to do with Lord Macaulay's *foredoomed.* A phrase of Gower's is repeated; poor Tom is *acold.* The Somersetshire dialect, as usual on the stage, is put into the mouth of the counterfeit peasant. The *it is too bad* of 1570 is here repeated; also Levins' *mop and mow,* and Lyly's *slipshod.*

Macbeth.

The *o* replaces *a,* as *swoop* for *swap;* the *i* replaces *ou,* as *skirr the country.* A new meaning is given to the word *spell,* which is now used in connexion with the black art. There are the new Adjectives *fitful, brinded,* and *slab;* the former *fiendlike* is revived. We have seen *remove* in the sense of *occidere;* we now hear of Duncan's *taking off.* There is the Scandinavian verb *cow.* The Romance words are *disloyal, supernatural, to drug, multitudinous, incarnadine, combustion, masterpiece, alarum bell, dauntless, diminutive, pristine.* The *magot pie,* our *magpie,* comes from the French *Margot.* There is the Northern *while* (until) *then,* put into Macbeth's mouth. The new Compounds are *unsex, even-handed, trumpet-tongued, firm-set, demi-wolf, wheyface, thick-coming, unreal, hell broth, bodement, high placed, overfraught, faith-breach, to disseat, dareful.* We see the old phrases *hors* (equi), *latch* (capere), *cling* (contrahere), *weird, afeard, angerly, farrow* (a brood); also Gower's *feverous.* There is the new verb *infold.* Among words lately come in we see *hoodwink, flighty, make faces, play false.* A new idiom of Fulke's, as regards *to,* is repeated; *applaud thee to the echo.*

Timon.

We hear of the *water* of a diamond; a man is the very *soul* of bounty. There are the new Verbs *ooze* and *befriend;*

men *freeze* a petitioner; the Gods may be *sworn into shudders;* a person is a *made-up* villain; this verb implies hypocrisy or pretence, like the later *make-up* of an actor. The Numeral is now used of age, uncoupled with any substantive; *a son of ten* (years). The Romance words are *a touch* (of a painter), *to pencil, society, clear* a man (from debt), *confectionary, personate, decimation.* A person is called another man's *creature* (servant). Manslaughter is brought into *form* (fashion); hence the later *it is bad form.* There is *on the present,* which we make *at present.* The new Compounds are *untirable, curlpate, king-killer.* There are the old words *spilth, fang* (capere), *ort* (reliquiæ); I *con* you thanks. There is Stanyhurst's new verb *slink.*

Measure for Measure.

The *o* is inserted in *Lodowick* (Ludwig). The *l* is added, as *gnarled* from *knur,* a knot in wood. The *d* is added, as *All-hollond* (*halowene,* Omnium Sanctorum). There is the new Substantive *burgher,* and the new phrase *thy belongings.* Angelo is said to be *shy,* that is, averse to women; the word is taking a new meaning. We see the new phrase *in the wrong,* where a substantive is dropped. A man *puts in* (pleads) for something threatened; here *his word* must be dropped after the verb. A person is *plucked by the nose.* We have seen *grant to be spoused;* the Infinitive now follows *believe* and other verbs of thinking or knowing; *whom I believe to be most strait.* The intensive *all* is set before an adverb; *t'were all alike as if we had them not;* this resembles the *all one to me* of 1200. As to Prepositions, we see *t'is pity of him, the Duke of dark corners* (he who frequents them). There is *dull to all proceedings;* the *to* had before followed *deaf.* The Romance words are *sanctimonious, to parallel, vulgarly;* Shakespere forms, not only *thy belongings,* but *our concernings.* The verb *admit* (permit) is not as yet followed by *of.* The verb *figure* stands for *imagine;* in Scotland, *figure that now!* is a constant phrase. Angelo is said to be *so vulgarly and personally* accused; I suppose this must mean "accused to his face;" this gives

one of the first hints of our *personal abuse.* We read of a *China dish;* traffic with the East was now making great strides. We find *character* with the accent on the first syllable; the word seems here to mean no more than *stamp* or *mark;* "a kind of character in thy life." The new Compounds are *thick-ribbed, shoe-tye,* and the noun *promise-breach, an after-dinner's sleep.* There are the verbs *instate* and *ensky.* The old words are *eld, yare, touze* (vellere), *giglot; winters* still express the Latin *anni,* and *other* stands for the Plural *alii;* Lucio is an *inward* (intimate) of the Duke's; there is the Comparative *more mightier.*

PERICLES.

There is the new Substantive *malkin,* a scarecrow. The word *length* now means the range commanded by a weapon; *within my pistol's length,* very different from the old *spear's length.* The new Verbs are *befit, overfed; thwart,* the *thwert* of 1230, is revived; Pericles *thwarts* (crosses) the seas. A man *takes liking with* (to) *a woman;* here we insert *a* before the first noun. The verb *mind* is employed in a new sense; *not minding* (caring) *whether I dislike or no.* The *to* appears in a new phrase, showing exact measurement; (she has my wife's) stature *to an inch.* There is the Dutch *lop,* and the Scandinavian *shrivel.* The Romance words are *trumpet forth, vegetives* (vegetables), *a substitute, she is paced* (trained); hence came our later *thoroughpaced.* The new Compounds are *deathlike, silver-voiced, after-nourishment;* there is *fitment* (duty); our author was very fond of this *ment.* The old phrases are *wanion, gin* (incipio); there is the old superlative of the Adverb, *the rudeliest welcomed.* Some old forms are appropriately put into Gower's mouth; *all perishen, ne aught escapen, sleep hath yslaked;* also *dern* (obscurus), *i-wis, neeld* (needle). We see Tarlton's *buxom,* with the sense of *hilaris;* Stanyhurst's *sea room;* also *seafarer,* which reminds us of Harrison.

TROILUS AND CRESSIDA.

The *i* replaces *a, splat* becomes *split* (findere). The new Substantives are *goer-between, dog-fox, book of sport.* The

word *chest* takes the new meaning of *pectus*. Soldiers charge *on heaps* (in masses). An adverb is made a substantive; *the direct forthright*. The adjective *naughty* is employed in a light jesting way; *would he not, a naughty man!* The *that* is employed after an affirmation; *he'll lay, . . . I can tell them that!* The *all*, in its new sense, may go before the Plural; *he is all eyes*. The scornful *such* is employed; *you are such a woman!* The Verbs are *overbulk us*, *lay out a corpse*, ships *draw deep;* the verb *ken*, as at sea, expresses distant view; *I ken his gait*. A man may be *unread;* wares will *sell;* this last change must come from *be in selling*. There is the curious Imperative, *do not do so*. There is another repetition in *you must be watched, must you?* The Adverbial phrase *here, there, and everywhere* expresses ubiquity. The phrase *pass by the way* had long been used; we now find the new phrase, *misers pass by beggars*. The Accusative, expressing measurement, follows *within;* "he will lift as much, *within three pound*." There is the Interjection *pho!* There is the Scandinavian *wheeze*, which had appeared in Yorkshire 200 years earlier. The Romance words are *priority, deracinate, prescience, orifice, a convive* (banquet), *propugnation, embrasure* (amplexus), *colossus*. A ship is now called a *convoy*. Something *catches* the eye; a new meaning of the verb. Wyntoun's verb *brush* (ruere) gives rise to the Plural noun, *brushes of the war*. The day is *closed up;* this phrase is now confined to the ranks of soldiers. There is the new adjective *spritely;* we make this much more Teutonic in form. Ajax is called a "very man *per se;*" this recalls the old *A per se*. Praise may be too *flaming*. The word *liberality* (knightly behaviour) occurs in the catalogue of a true man's virtues. Pride is said to *carry it* (win the victory). Music may be sung in *parts*. The new Compounds are *sodden-witted, under-honest, self-assumption, great-sized, copper nose;* there is the curious *his fat-already pride*. We have *bi-fold* (duplex); this has led to later compounds, like *bi-weekly*. The *en* appears in *entomb, enrapt*. The old phrases are *sperr up* (claudere), *Greekish, lustihood, pash, feeze, frush*. Hector is called "too *free* (noble) a man." A sword is *bloodied;* this is the Old English verb *blodgian*.

Among the phrases lately brought in are *drayman*, *crusty* (morosus), *ward* (avertere), *plaguy proud*, *you dog!*

Cymbeline.

As to the Substantives, *catsguts* appear in connexion with music; there is *hare-bell*, *stowage*, the *crack* of a voice, the *spring* of a trunk. The king, when in a forgiving mood, says *pardon's the word;* the *mot d'ordre* that our penny-a-liners are so fond of. The adjective *Romish* is connected with the city of Rome, not with religion. As to Pronouns, we have *the shes* (women) of Italy; there is the unusual phrase, *by hers and mine adultery;* Matzner here quotes the Old English *mid geþeahtunge þine and mine;* but in this last instance the pronouns follow the noun. We further see *my every action* (every action of mine). The Verbs are *draw* (sword) *on him*, *make no stranger of me*, *how the case stands with her*, *miss my way;* the first hint of *laying* a ghost appears in *unlaid ghost.* The verb is dropped after *although*, as it had been dropped after *if; although the victor*, *we submit.* As to Prepositions, there is *by the way* (the later *by the bye*), used by Imogen, when summoned to Milford Haven. We have seen *off from*, which is now transposed; *carried from off our coast.* There is the curious Interjection *ods pittikins!* We see the Celtic *brogue* (shoe). Among the Romance words are *passable*, *unseduced*, *stupify*, *air* (of music), *air yourself*, *mountaineer.* The phrase *give satisfaction* is employed by Cloten in the duellist's sense. Iachimo uses *religion* in Horace's sense of *scruple.* The new Compounds are *evil-eyed*, *overrate*, *overpay*, *half-worker*, *lawbreaker*, *tanling* (youth tanned by heat); there is *bed-chamber*, which was about this time brought into the Revised Bible. The old phrases are *witch* (magus), *limb-meal*, *jet* (swagger), *inward* (viscera), *fore-show*, *rap* (urgere); the very old idiom of 1303, *one the truest* (truest of all), comes twice over. Gascoign's verb *quail* and Lyly's *within ken* reappear.

Winter's Tale.

The *r* is added, the plant *lavande* becomes *lavender.* The new Substantives are *eye-glass*, *numbness*, *a break-neck;* the

Adjective *fair* is made a substantive in the Vocative *my fair*, addressed to Perdita. Three words are turned into one substantive, "I multiply with one—*we-thank-you.*" Men are got out by *twos and threes.* The Verbs are *draw a stake, she holds together* (is not dismembered), *cut it out by pattern, to queen it, hit an image* (likeness). There is a phrase that has come down to us, *I trust her no further than when I see her.* There are the Interjections *i'fecks* (the Irish *faix*), *tirra lirra* (revived by Lord Tennyson), *lo you now! mercy on us!* There is the Scandinavian *greensward.* The Romance words are *unintelligent, pre-employ, process-server, hubbub* (houpe, houpe), *to pair with.* The word *graceful* here expresses *sanctus.* One king *pays a visitation* to another. A heart *dances.* A Participle is made an adjective in *a promising course.* The new Compounds are *distinguishment, bed-swerver, spotless, honour-flawed, honey-mouthed, weak-hinged, unearthly, tradesman.* The old phrases are *neb* (rostrum), *losel, bug* (bugbear), *barne* (child), *carver* (sculptor). We see Stanyhurst's adjective *limber;* also his verb *dish* (set in a dish); and Tusser's *dibble.*

TEMPEST.

The *v* replaces *f*, as *vetch* for *feche;* the *m* replaces *n*, as *lime* for *line, linden;* the final *t* is clipped, for *gorst* becomes *goss*, our *gorse.* We have often seen *el* become *ew* in English and French; the reverse takes place here, for the *sea mew* appears as *mell.* The new Substantives are *moon-calf, hint, pignut, a fresh* (a stream). The Adjectives are *heedful, dusky;* the word *dry* takes the new sense of *sitiens; so dry he was for sway.* The Verbs are *take in sail, take his life, born to be hanged, set to a tune, make a mistake;* the verb *free* appears again after a long sleep; *peg* and *breast* are made verbs. There is the Adverb *rootedly*, and the cry, (get) *out of our way!* here the pronoun is new. The *at* replaces the former *in; at my mercy.* We have the imitation *cock-a-doodle-doo.* There is the Dutch *swabber.* The Romance words are *precursor, test, abstemious, frippery, meander.* There is the new sense *be collected;* also *to re-*

member thee of it; this verb was later confused with *mind*, meaning the same, and *remind* was the upshot. Prospero is *safe* for hours; that is, *out of our way.* The noun *turn* expresses something new; *to walk a turn.* The verb *troll* is now applied to singing. There is the Italian cry, *coragio!* which was to be very common in this Century. The new Compounds are *wide-chopped*, *bat-fowling*, *open-eyed*, *sour-eyed*, *footfall*, *lass-lorn*, *grass-plot*, *wasp-headed*, *sickleman*, *cloud-capt*, *strong-based*, *spell-stopped*, *bestir*, *betrim.* There is *side-stitch*, which was known earlier as *stic-adl;* also the new adverb *inch-meal.* The old words and phrases are *teen*, *tang*, *lush*, *learn* (docere), *while-ere* (a little time before); *man of sin* and *cat o mountain* seem to be borrowed from Tyndale. Ariel is called to his master by the cry, *come away!* we see *they are both in either's power.* Among the phrases lately brought in are Nash's *outstrip*, Lambard's *gather to a head*, Puttenham's *enforce*, Gosson's *chalk* (forth) *the way*, Tusser's *in a pickle*, Sidney's *bedim*, and his *merely* (omnino); as *we're merely cheated of our lives;* also the new curse, *a murrain on it!* The Northern phrases are *murky*, *bosky* (not *bushy*), *lea*, *I am woe for it.*

Coriolanus.

The *o* in *do* is made to rime with *through*, Act ii. Scene 3. There is the new Substantive *flier;* the word *weal* (short for *common wealth*) often occurs. The word *poll* here stands, not only for *caput*, but for *numerus*, as in Overbury a year or two later. Phrases such as *handful* now pave the way for *a city full* of them. The word *hound* is now used as a term of reproach. There is a curious use of the Relative, *my knees who bowed.* The *one*, standing alone, is made Plural, as had happened to other Numerals; *by ones*, *by twos.* The new Verbs are *to wheel*, *to side*, *to nose it;* the old *bustle* is revived. Men *take in towns*, a favourite phrase of this Century; here we drop the *in.* Aufidius *gets off* (effugit). A man is *cannibally given*, where the adverb replaces a dative. The *shall* is repeated as a noun; *mark you his absolute shall;* as we say, "*must* is for the

Queen." We see *that's off* (over). Shakespere's former *inch meal* is changed; *die by inches;* in *against the hair*, the last word now becomes *grain.* Something is *at stake;* here *the* is dropped before the noun. Rome is to be shaken *about your ears.* There is the alliterative *from face* (head) *to foot.* The Romance words are *particularize, percussion, embarquement, rectorship, pre-occupy, gangrene, precipitation, trier, stallion;* there are the phrases *charge home, the common file, points of the compass, stand in request, turn up the white o' the eye* (show reverence). We see *rapture,* for which the Teutonic Participle *rapt* had prepared the way. The new Compounds are *soft-conscienced, unactive, tender-bodied, harvest-man* (formed like *sickleman*) *promise-breaker, false faced, outdo, disbench, brow-bound, to over-peer, fore-advised, sued-for, time-pleaser, rank-scented, heart-hardening, to unclog, foxship* (cunning), *apron-man, garlick-eater, unswayable, packsaddle.* The old words are *bale, ruth, anhungry, manchild, to mamock, wreak* (vengeance), *atone* (act together), *the many, kam* (crooked); the proper name *Malkin* was still so common that it stands for *ancilla;* the old *sooth* (flatter) recalls the Old English *geso*þ (adulator). Among the words lately brought in are Lyly's *horse drench* and *read lectures to,* Carew's *stand your lord;* also *to trail pikes,* a phrase of 1580. There is *pass* a man for consul; the *save him trouble* of 1603 gives rise to *save me a journey.*

Julius Cæsar.

The *i* is dropped; the adverb *gentler* stands for *gentlier.* Among the Substantives are *the back of his hand, a misgiving;* Portia calls herself *the half* of Brutus; hence the later *better half.* There is the phrase *though last, not least.* We see *what trade are you?* this may come from the Northern *whatkin* (what kind of). Caius is said to *bear Cæsar hard;* this led to *bear hard on,* later in the Century; there is *have a hand* in a thing. There is *bear a hand over him,* whence comes "keep a tight hand over him." The *as* is more than once used for the Relative; *that gentleness,*

as I was wont to have. Men are *on the spur;* this new phrase is also used by Vere about 1606. The Romance words are *villager, liable, pre-form, phantasma, dismember, undeserver.* We hear of a *touching* loss, of the *round* of a ladder, of the *genius* of a man (his mental powers); so in the 'Tempest' *my worser genius* occurs. The new Compounds are *chimney top, ferret eyes, sleek headed, master spirit, noblest-minded, a climber upwards, to oversway, overearnest, untired, barren spirited;* we see *ill-tempered blood,* showing the source of our *ill temper.* There are the old words *to scandal* (slander), *have aim* (guess), *ho!* (halt!); the phrase *saving of thy life* (vitâ exceptâ) recalls the old *be giving of thanks,* where the *of* is not needed. There are Harrison's *get the start of,* Stanyhurst's *whiz,* and Hall's *breathless.* There are the Northern *dank* and *to stem.* We see the old pun on *all* and *awl;* also *now is it Rome, and room enough.*

Antony and Cleopatra.

Among the Substantives we remark *the swell* of the sea; *lady trifles,* where the first substantive stands for the adjective. An attendant is addressed as *my good fellow.* We have seen the *shall;* we now have "give *the dare* to him." Boars are roasted *whole.* There is a game called *fast and loose;* we see *dwarfish.* The phrase *any thing* is used as an Adjective; "sweet Alexas, *most any thing* Alexas!" In this play many nouns are made verbs; as *to demure, to widow them.* We see *reel the streets, make a fortune, take her own way, a tearing groan;* hence our *tearing passion.* Cæsar *does the honour* of his lordliness to his captive; the first hint of our "doing the honours." There is Fulke's new idiom once more repeated, *round even to faultiness* (to a fault). The old *gearn to feohte* is the parent of *done to your hand,* which comes here. There is *from head to foot,* where *head* replaces the former *face.* We see a new Interjection; *O' couldst thou speak!* There is the Scandinavian *scuffle.* The Romance words are *prescience, competitor* (pronounced in our way), *a tinct* (whence

tint), *disaster*, *to solder*, *tabourine*, *citadel*, *varletry* (low crowd), *posture*, *intrinsicate*. A *scene* of dissembling is played. The word *command* stands for *power of commanding; I have lost command;* this sense of *command* occurs in Vere about the same time. There is the Plural *pyramides*, where all the four syllables are sounded; the last was soon to be cut short. We hear of a *termagant steed;* the former word was later to be confined to women. The adjective *savage* is now made a substantive. The old phrases are *ear* (arare), *chare* (opus), *worm* (anguis), *kind* (natura). The new Compounds are *shrill-tongued*, *heart-breaking*, *inroad*, *lust-wearied*, *all-honoured*, *undinted*, *high-coloured*, *seedsman*, *world-sharer*, *outroar*, *cold-hearted*, *full-fortuned*, *soulless*, *their after-wrath*, *leave-taking*. The verb *forspeak* is coined in imitation of *forbid*. There is the verb *encloud*. Among the lately-arrived words are Stubbs' *dislike*, and Stanyhurst's *bard*. The Northern phrases are a *knowing* man, *tight* (alacris), *rimer* (poeta).

Henry VIII.

The *a* is prefixed; *bode* (nuntiare) is made *abode*, imitating *abide*. The Substantives are *folding door*, *broomstaff* (Swift's future *broomstick*), *a work* (fortress), *springhalt*. Wolsey is said to be the *end* of a plot; we should say, *at the bottom* of it. The word *depth* means "what I can sound;" *beyond my depth*. The new phrase *for goodness' sake* comes twice over. The word *town* seems to take its literary sense, as an author is said to amuse the *town;* Shakespere in his Prologue calls the audience "the first and happiest hearers of the town." The Adjectives are *a fit fellow*, *a bold*, *bad man* (often repeated since); we hear of *first good company;* we now change the second word into *rate*. The Verbs are *bosom up*, *talk wild*, *take her out* (to dance), *healths go round*, *blow a coal*, *put her in anger* (our *in a passion*), *bring me off*, *a face is drawn* (in death). The verb *bore* seems to take the new meaning of *persequi;* Wolsey *bores* Buckingham with some trick; we now use the word in a lighter sense. The old *overrun* and the

later *outrun* are brought into close connexion in the First Scene, "we may outrun that which we run at, and lose by overrunning." The *fairly* is employed in a new sense; *fairly seated.* The *of* now follows *upward; upward of twenty years.* The Romance words are *cry up* (laudare), *revokement*, *ratify*, *rectify*, *vivâ voce.* The adverb *merely* here expresses *tantum.* The assembly of Cardinals is called the *Conclave;* this mistake has often been repeated since; the Conclave can exist only when a Papal election is in hand and the Cardinals are shut up. We hear in the Epilogue that many come to the play house to hear the *city* abused; this must mean the *burghers*, as opposed to the courtiers and gallants. Wolsey tells Katharine—

"You turn the good we offer into envy."

This word envy must here stand for *evil* or *mischief;* hence later an evil or unpleasant task was to be called *invidious.* The new Compounds are *self-drawing*, *to outworth*, *to outstare*, *to outgo*, *top-proud* (like *top-heavy*), *mountain-top*, *unqueened.* The words lately brought in are Fulke's *traduce*, Webbe's *firework*, Stanyhurst's verb *shower*, and his *daring* (audax), Harrison's *not* (nought) *to speak of*, *flowing* (abundans), dating from 1586, and also *to sit a mule*, dating from 1600. There is a new English phrase foreshadowed; *no man's pie is freed from his ambitious finger.*

As to the great bard's later contemporaries, the play of 'Patient Grissill' (Shakespere Society) seems to have been written about 1599; the printed copy dates from 1603. We have the form *good bye*, p. 67, already seen ten years earlier. Among the Substantives is *a hop of my thumb* (infant), p. 63; Palsgrave had here *upon* for *of.* The word *scum* is used in an abusive sense to a man, p. 43. Among the Verbs we see *take it up upon trust.* Men *eat us out of house and home*, p. 76; the two last words are an addition since Barclay's time. The *must* appears in a new sense; *must is for kings*, p. 63 (kings can command). In p. 67 we have *hufty tufty*, whence *humpty dumpty* seems to come; it here answers to *pell mell.* There is the cry,

once, twice, thrice! p. 13. Among the Romance words are *curvet, enthrone, an applaud* (plaudit), *booby*, from the Spanish *bobo*. Something unknown is *Greek to a man*, p. 17; this was soon to be repeated in the play of 'Julius Cæsar.' An Euphuist is brought on the stage, who *recuperates* the use of his limbs, p. 42, and employs such strange words as *compliment, project, fastidious, capricious, misprision, sintheresis of the soul*, p. 19. A Welsh couple are introduced, who boast of *British* blood, p. 69.

The Book called 'Tarlton's Jests' was printed about 1600 by some old friend of his; it was reprinted by Mr. Halliwell, together with other works connected with Tarlton. In p. 8 the word *oar* stands for *waterman; a pair of oars* call him. The word *bumpsie* stands for *ebrius*, p. 8; it perhaps led to *bumptious*, used by Miss Burney about 1800. In p. 20 stands the retort, *the more fool you!* The *that* is used like *so; he would follow, that he would!* something like this had appeared in 1350. There is the new verb *snuffle*, p. 9; formed by the usual addition of *l* to an old verb. There are *play the beast, sit a horse, beat him at his own weapon.* A bet is taken by the cry, *Done!* p. 8. Men laugh *heartily*, p. 14. The Romance words are *put to a nonplus, stable room*, and the new curse, *a murren of it!* p. 6.

Kemp wrote the account of his 'Dance to Norwich' in 1600; it is in Arber's 'English Garner,' vii. The new Substantives are *pipe* (for smoking), *a rise* (leap); whence comes "get a rise out of him," p. 24; a man takes a *jump;* he may have his *skin full of drink;* we read of the *overseer* (of a match); also of a *penny poet.* A Celtic surname is called a *Mac*, p. 36. Kemp proposes to *call a spade a spade*, p. 34. A rogue, escaped from the stocks, tries to *outrun the constable*, p. 27; a famous phrase in the future. There is the Scandinavian noun *squall*, which seems here to be a synonym for a squib, p. 37. The Romance words are *concise, violin, ballad-singer, well deserving.* A good fellow is called *a true Troyan.* Knaves are addressed in the third person, as "their Rascalities," p. 35. The word *turnpike* comes now to mean a barrier on the highway, p. 32. The

trade of advertising seems to have begun; Kemp talks of the pitiful papers pasted on every post, p. 34.

The word *adjutant* is used by Holland about this time to translate the military *legatus*. The word *tobacconist* occurs in the year 1604; see 'Pierce Penniless,' p. 95.

In Hore's 'History of Newmarket' we see about this time the phrases *field sports*, *hard riding*, *maid of honour*.

The Commentaries of Sir Francis Vere, drawn up about 1606, may be found in Arber's 'English Garner,' vii. The *ye* still expresses the French *ê*, as in the proper name *Sinklyer* (Sinclair), p. 164. There are the new substantives *gownman*, ship's *broadside*. The Adjectives are *flat-bottomed*, *in cold blood*, p. 95. The Verbs are *hold good* (hold the ground fast), *hem them in*, *bear the brunt*, men *swarm*; the verb *beat* is applied to ships; they *beat off and on* in p. 83; they *lie off and on* in p. 97. A man rides *on the spur*, p. 116; a phrase which appears in the play of 'Julius Cæsar' much about this time. There are the Romance words, *a redoubt*, *disband*, *countermand*, *a chain bullet* (hence *chain shot*), *hand grenade*, *halt*, officer's *commission*, *magazine* (of food), the enemy *routs* (fugit), *embryo*, *present* (arms). A general *commands* (in the technical sense), and also *has the command of men*; guns *command* a point, p. 127. The verb *mend* takes a new sense in *mend his pace*. We read of a ship's *chasing pieces*, whence the later *stern-chasers*. In p. 119 the men at the head of the Dutch government are called *the States*.

There is a pamphlet of 1608 in Arber's 'English Garner,' i. 79; here we see *usquebaugh*, *pigeon hole*, *the dead* (slack) *term*, and Ben Jonson's word *waterworks*. Bacon about this time talks of *acoustique* art; we generally substitute *u* for the Greek *ou* in borrowed words.

I now consider Ben Jonson's three most famous plays; I have used the edition of 1732. Even in that year the form *moile* is used for *mule*, p. 10. I first take the play acted in 1605.

The Fox.

The *a* replaces *i*; Lyly's *cabish* becomes *cabbage*, p. 24. Among the new Substantives are *water-works*, *mother of*

pearl, *conundrum*. The word *spark* is used for *juvenis*, p. 32. A woman puts on her best *looks*, p. 40. The *edge* of a man's oratory is taken off, p. 78. A person is called "*old glazen eyes*," p. 80. Writers may be *happy* (curiosa felicitas) in their productions, p. 46; a new sense of the Adjective. Among the Verbs stand *blow glass*, *stiffen*, *give her the air* (here we drop *the*), *have the refusal*; there is the Shakesperian *a face is drawn* (when in sickness); a secret *comes out*; men, when disappointed, are said to be *sold*, p. 3, a phrase still held to be slang. There is *stand upon my guard*, *stand affected*; a certain colour is *taking* (alluring), p. 16. The Northern *bolt* (ruere) now appears in London, p. 33. There is the Interjection *puh!* and *happy me!* perhaps from *well is me!* We see the Scandinavian word *whimsy*.

The Romance words are *obstreperous*, *stupid*, *notion*, *opiates*, *cabinet counsellor*, *nerves*, *vertigo*, *artful*, *meridian* (clime), *diary*, *voluptuary*. Men *engross* a person; we hear of a *sanctified lye*, p. 8; the verb was henceforth often applied to hypocrisy. The word *advices* is used for *epistolæ*, p. 33; and *fortune* takes the new sense of *opes*, p. 51. We see *correspondence* applied to letter-writing, p. 61. The word *rank* stands for *high dignity*, p. 64. There is the French *sou*, the Italian *gazet* and *ciarlitano*; *piazza* is revived in England after a long sleep; King Alfred had written *plætsa*. A patron is *echoed* by his parasite, a new phrase, p. 41. There is *tarpaulin*, p. 62, whence the British *tar* gets his name; it comes from a *tarred palling* (pallium). We see *dogmatical* and *assassinate*. The very old *some-deal* (somewhat) *faulty* is found in p. 90. There are the Shakesperian phrases *masterpiece*, *personate*, *vapours* of the spleen, *rapture*, *shrivelled*, *clodpole*; also *lay the devil*, *your creature* (servus), *and none the wiser*.

The Silent Woman.

This play was brought out in 1609. We see the contracted *'em* (illos) in constant use, the Old English *hem*. The new Substantives are *horse race*, *burn* (vulnus).

The word *rook* now expresses *nebulo; bodies* (boddice) appears, p. 39, much as the French *corset* comes from *corps.* The noun *pounds* is dropped in *a man of two thousand a year*, p. 72. A man is *soft-spoken;* there is a famous phrase of this Century in p. 42, *we told him his own*, where a man is to be confounded. The indefinite *it* is added to give; *he has given it you* (hit you), p. 51; there is the odd phrase *a she-one* (female), p. 70. Among the Verbs are *stave off* (a metaphor from a bear fight), a man *comes about* (round) to an opinion, he is *wound up* high and insolent, he *hits of* a good thing, p. 73 (*hit off* or *hit on*). There is the *I told you so*, with which our kind friends console us after a mishap, p. 64. A man *takes* a certain street in his way, p. 9. There is our common *now I think on't*, p. 75, in the middle of a sentence. There is a new use of *to; perform the second part to her*, p. 57; hence the phrase of the next Century, "play up to an actor." As to Romance words, we hear of *orange women, a common-place fellow, dining-room, essayist, laudanum.* The verb *flourish* is connected with a sword, p. 9. The word *assurance* is on its road to mean *impudentia; a woman of an excellent assurance*, p. 50. A man walks the *round*, p. 73; there is the phrase *by no mortal means*, p. 75. We hear of *false teeth, of good* (high) *company, a China house* (frequented by ladies), *a bravo* (sicarius); the name of *Don Quixote* is now known in England. The Vocative *Domine Doctor* is used to a learned man; this was employed later by Wycherley, and is the source of *Dominie Sampson.* A lady *expresses* in phrases, p. 38; we should add the Accusative *herself.* There is the old form *Christen* (Christian), p. 13. We see the new Shakesperian *mannikin, jovial, tweak, warming-pan*, and *favours* (granted by a lady).

The Alchemist.

This was acted in 1610. There is the contraction *penn'orth.* The old Southern form *suster* (soror) is revived, in the mouth of a country bumpkin, who also uses the East Anglian *mauther* (puella), which was to appear again in 'David Copperfield.' There are the Substantives *dog-*

bolt, *cracker* (firework), *dock* (for prisoners). The word *younker* now means *juvenis*, p. 94. A man is said to have no *head* to bear wine, p. 55. Among the Verbs are *wire-drawn*, *keep my distance*, *live by his wits*, *see double*. A man is said to be *so down* (dejectus), p. 80 ; the Adverb stands for an Adjective. The word *rank* is dropped, when a woman will not marry *under a knight*, p. 42. A professor has a gift of teaching *in the nose*, p. 81 ; we should change *in* into *through*.

The Romance words are *laboratory*, *still*, *receiver*, *syringe*, *pimp*, *bonny-bell*. Memory may be *treacherous*, p. 34 ; powder is *primed*, p. 93. We hear of *men of spirit*, p. 54. Spanish phrases appear, as *a Don*, *a Grande* (grandee) ; we read of *pieces of eight*. The Turkish *chiause* appears in p. 11 ; a man is said to be no *chiause* (impostor). The word *chair* now gains its pre-eminence ; a man is presented with the *chair* (best place) in a gambling assembly, p. 53.

We see the old *mammet* (idol) still used for a doll, p. 95 ; there is the Shakesperian *walk a turn*. The origin of our "your word is law" is seen in p. 12 ; *your humour must be law*.

Armin, one of the original actors of Shakespere's plays, published his 'Nest of Ninnies' in 1608 ; it was reprinted for the Shakespere Society, 1842. He has the nouns *dumpling* and *fisticuffs ;* he uses *jack* in connexion with roasting, and also with drinking, pp. 23, 32. He talks of *the coole* of the evening, p. 22. The adjective *sweet* now begins to be used ironically ; *the sweete youth* is heard of in p. 27 ; a score of years later the persecuted Abbot speaks of his enemy Laud as *a sweet man*. There is the verb *outswear him*. A Preposition is made a verb, as had happened to *down ; he ups and tels* (him), p. 43 ; *he up with it*, a less marked form of verb, had occurred in 1340. In p. 44 we read of *the presence*, where the Royal presence is meant. There is the proverb *first comes, first served*, p. 25. Alliteration preserves a very Old English phrase, *game and glee*, p. 7. We see from Armin's work how common it was for country gentlemen to keep fools in their houses ; after this time these went out of fashion ; Archy in the Stuart's palace was nearly the last of them.

Norden wrote his 'Surveyor's Dialogue' in 1608; extracts from this may be found at the end of Harrison's 'England' (New Shakespere Society). The *aw* becomes *o*; *hernshaw* appears as *herinsho*, p. 182. There is the Western contraction *tallet* for *the hayloft*; in p. 196 we see the pleonasm *hay tallet*, which survives to our day. Taunton Deane is contracted into *Tandeane*, p. 194, and is called the Paradise of England. The two forms of one word, *hedge* and *hay*, are here distinguished; the latter is a dead fence that may be pulled down at the end of each year, p. 196. The nouns are, *a feed*, *fire-wood*, *hather* (heather); the word *toll* is here derived from the Latin *tollo*, p. 181! The word *upland* no longer stands for *rus*, but is contrasted with low-lying land, p. 194. There is the phrase *it were not amisse, that*, etc., p. 177. The Romance words are *nursery* (of trees), *ingenor* (engineer for draining); the verb *prize* stands for *æstimare*, p. 190; the *ize* was coming in, for there is *gentlelize* (play the gentleman), p. 194. A few bondmen remained, even in 1608; see p. 177. The draining of the fens in the Eastern Counties had already begun, p. 185. The furnaces in Surrey and Sussex were speedily devouring all the wood, p. 191. These two shires contained more fish ponds than any twenty other shires in England, p. 192.

The ill-fated Overbury wrote his 'Observations on his Travels' in 1609 (Arber's 'English Garner,' iv. 299). There is the new phrase, a treaty is *on foot*, p. 302. We see Ben Jonson's *give law to*, p. 314; also, the *poll* (number) of an army, as in the play of 'Coriolanus,' dating from about this time, p. 302. We find *magazine* (of powder), *democratic*, *obnoxious*, *subaltern*, *chicanery*, men *stand punctually* (punctiliously) upon their honour.

Overbury, in a work of 1614, uses the word *about* for *almost*; "much about gentlemanlike;" see Dr. Murray's 'Dictionary.'

We now consult the 'Letters,' printed in 'The Court and Times of James I.' (1848), ranging between 1603 and 1615. The *t* replaces *k*, as *letters of mart* (marque), p. 48. The initial *s* is struck out; we hear of *a squinancy or*

quinsey, p. 134. Among the new Substantives are *bride-man*, *bridecake*. Hymen is called the *soul* of a masque (mainspring), a new sense of the word, p. 42. A traveller sees the *sights* of a certain town, p. 140; eminent persons are called *men of mark*, p. 174; something puts *life* into trade, p. 279; a man gives no *shadow* of offence, p. 294; news comes from good *hands*, p. 334. A certain plotter's *hand was in the pie*, p. 37; a man's fortune is *at a stand*, p. 351. What we call a *jockey* was a *rider* in 1615; see p. 383; a new pastime was now taking root, and King James was always going to Newmarket. Charles Blount is spoken of by his title as *Devon*, not Devonshire, p. 61. The term *Romish Catholic* is used by a courtier, p. 180, where men of lower rank would have said *papist;* we also find *Catholic*, p. 253. A man has an *Oliver for a Rowland*, p. 187. The term *Cambridge men* is used, p. 239. The East India Company send an ambassador to the *Great Mogul*, p. 352. There is a new phrase for debt; a man is many pounds *worse than naught*, p. 140. We hear of a *hard* (poor) *bargain*, p. 210.

Among the Verbs are *overheat*, *take him as he found him*, *fall foul of* (rebuke), *a drawn match*, *sleep it out*, *make a reasonable way* (progress), *build upon a hope*, *set it on foot*, *put a trick on you*, *spin out their hopes*, *show our teeth*, *hush* (up) *the matter*, *see into the bottom of this*. The old sense of *sway* (flectere) comes out, when a fact *sways the jury*, p. 16. Innocent men are *drawn in* by plotters, p. 19; a favourite phrase throughout this Century. A contractor *underwrites* in business, p. 84; the underwriter of this time answered to our *subscriber*, p. 263; here men are sued in Chancery for not paying up their *calls*, as we should now say. A project *goes away* (ends) *in smoke*, p. 291; this simile is borrowed, as we are here told, from chemical processes. Expense is *cut off*, p. 233; we should substitute *down* for the *off*. The new cant word *roaring boy* comes up in p. 322. An idiom of the Fifteenth Century is revived; Italy *is being held* dangerous, p. 138; still more curious is *a patent being drawing* (in drawing), p. 177.

In the year 1605 a curious change appears; *however* had been used for *tamen* in Foxe, in the middle of a sentence; in p. 59 it seems to express *in any case;* "the king is resolved he will have Sedan *howsoever*" (howsoever things go); this sense is still used in the North. Certain passengers on board ship *come to*, p. 65; I suppose *anchor* is here dropped. There is the phrase *trust him far*, p. 172. The old preposition on *baft* had reappeared in 1590 after a sleep of 350 years; we now find a slight change, *abaft the mainmast*, p. 66. The old *for* translates, as before the Conquest, *quod spectat ad;* a dying man prepares himself *both for God and the world*, p. 135; we are at a low ebb *for money*, p. 328. The *on* still expresses future purpose; *we are upon projects*, p. 290. The phrase *on either hand* seems to lead to *he is on the mending hand* (on the mend), p. 365. The Passive Infinitive had long followed *for*, it now follows *about;* the afternoon was spent *about order to be taken for*, etc., p. 47.

There is the Celtic *dudgeon*, p. 38.

Among the Romance words are *false alarm*, *cube*, *methodical*, *equerry*, *barrack*, *national*, *undervalue*, *to intrigue*. There are the new phrases *save him trouble*, *mince the matter*, *to press sailors*, *come close*, *in full cry*, *pardons pass the Seal*, *a parliament man* (member). An officer is refused a *company* (of soldiers), p. 50; Burbage's *company* (of actors) appears in p. 253. The ambassadors of the States of Holland are called *the States*, p. 68. We see *self-conceitedness*, p. 89; the Romance word was on its way to a low meaning. In p. 317 the House *remonstrates* unto a man his temerity; lower down, the King *remonstrates* with the House. The Commons proceed to *personal* invectives against misdoers, p. 346; this word *personal* is very loosely used in our day; even when a man is assailed for his public conduct only, he at once complains of *personal* abuse. We are told in p. 111 that the phrase *natural son* sometimes receives a base interpretation; this had been hitherto usual in Latin, but not in English. A nobleman talks of his *papers* which he leaves behind him. The verb *inquire* now bears a friendly sense; *inquire kindly after you*, p. 255. The noun *seconds*

(supports) is used in connexion with a duel, p. 272. The word *indecent* is used in our sense, when the Essex divorce is referred to, p. 273. The word *farmer*, as employed in p. 286, refers to the Customs. Silver, when tried, comes to the *touch*, p. 287 ; hence the later *put his fate to the touch.* A lady says that she shall lose her *character*, p. 293 ; this sense is new. There is the new *dogmatize*, p. 262. A book is in *quarto*, p. 268. The Houses appoint a *sub-committee*, p. 51 ; this *sub* has ousted the proper *under* in our *sub-way.* The *very* is prefixed to *early*, I think for the first time, p. 164. Wotton's famous definition of an Ambassador was written in a book or *album amicorum*, p. 201 ; we also hear of the *sanctum* of your means, p. 309. The Courtiers are fond of sprinkling their English with French, as we see in these letters ; we light upon *en passant*, p. 145, and *an entremets*, p. 100. There is the Spanish *embargo*, also *punctilio.* In 1603 the grand *Chaoux* appears as the Turk's envoy, p. 24 ; one of these a few years later committed a fraud, whence came our verb *chouse ;* Ben Jonson refers to this. There are the very old forms *all other* (alii), and *be acknown of* (acknowledge).

In p. 162 *Protestancy* is spoken of as something different from Puritanism ; this was in 1612. Ten years later, Wither wrote a poem, branding *Protestants* as half-hearted men, always of the King's religion, ready to bow to Spain ; they see nothing in Rome to object to, except King-killing. Wither says that the sense of *Protestant* had become much altered of late years.

Captain John Smith, the hero of Virginia, was one of the greatest men of action that ever bore that widespread name ; his works, with those of his friends, have been reprinted by Mr. Arber in 1884. I first take those ranging between 1607 and 1615. He substitutes *u* for *ey*, as *grampus* for *grapeys*, p. 60. He still preserves the old form *elne* (ulna). Among the new Substantives are *ilet* (insula), *landman*, *inlet*, *paddle.* We hear of a match in the *cock* of a musket, p. 36, of *small shot*, of *french beanes*, of the *falls* of a river, called also *an overfall.* The word *toy* is now applied to something concrete ; *glasse toyes*, p. xliii.

In p. 141 the Pronoun *our* is used in a new sense; *we each kill our man.*

Among the new Verbs are *overburden, overtoil himself;* also the phrases *bear our course, keep stroke* (in dancing), p. lxiv., *make land.* A man may *gyve* another so many yards in a race, p. xlviii. The verbs *crop* and *lay out* are used in a new sense; in the next page husbandmen *crop* the ground; in p. xc. a town is *leyd out.* There is a curious change from active to neuter in p. 110; *the mast blew overbord.*

Among the Prepositions are *boil to a jelly, swear him of the Council.*

The Romance words are *dearnall* (journal), *rear Admiral, equalize, plantation, delightfull, castles in the air, humorist* (fanciful fellow), *disgustfull.* There is the French *corps du guard* in the middle of an English sentence, p. 80. The phrase *ill-disposed* is applied to the mind, not to the body, p. xxxvi.; sailors *double* a point, troops are *exercised,* a man is an *exact* villain (absolute, perfect), p. 151. The old *respis,* called *raspes* by Turner, becomes *raspberry.* There is a new use of *pass; get their passes* (permissions), p. 84. A fort is *jealous* (suspicious) of a frigate, p. 114; hence the Scotch verb *to jealous* (suspect). A *brave* is used for "a fine fellow," ironically, p. 162, a very French idiom. A man learns his *lecture,* p. 160; there was always a close connexion between *lecture* and *lesson.* A building is *recovered* (covered afresh), p. 154; a new employment of an old verb. Not only France, but also Spain and Italy, were now supplying our Romance words; there is the active Participle *pallozadoing,* p. liii., where the last *o,* seen in 1590, still remains; men *disimboge* (clear out), p. lxi.; this Spanish word differs from the French form *déboucher;* there is *maskarado,* p. 124, referring to a dance by disguised Indians. Men are forced *nolens volens* to do something, p. 155; the old *willed he, nilled he,* was going out. The very old phrase *skul* (school) of fish stands in p. 53; the other form *shoal* had already appeared. The old *Polack* is cut down to *Pole,* p. 129. There are the Indian words *tomahauck* and *opassom* (opossum).

In 1611 the English Bible was revised, and some phrases, unknown to Tyndale and Coverdale, were brought in; thus the publican *would not so much as* lift his eyes; here Coverdale's Infinitive *do* is dropped before *so*. About this time the old Neuter Genitive of *he* was changing from *his* into *its;* the last does not appear once in our Bible. These corruptions commonly begin with children, and are then passed up to women, and at last to men; in this way many of our Strong verbs have become Weak, as *helped* for *holpen*. Too many writers in our day write *sowed* and *mowed* for the rightful Participles *sown* and *mown*.

In Sir Henry Wotton's 'Letters' (Edition of 1672), ranging between 1611 and 1615, we see the name *Haward*, p. 406, not *Howard;* the *aw* and the *ow* must still have had the sound of French *ou*. We hear of *the heat of war*, p. 423; a new use of the first noun; a speech has *somewhat of the courtier*, p. 422; here a man stands for an abstract quality. There is the verb *mislay;* something *drops from the pen*, p. 414, the source of our "drop me a line." We still use both *expect of him* and *expect from him;* the last of these may be seen in p. 422. The foreign words are *ephemeral*, and its opposite *hectical* (continuous), *interlard*, *fracture* (of skull), *clerkship*. In p. 423 stands the phrase *men of the best quality* (rank); the last word had already appeared in Shakespere. Sir Henry's spirits *boyl*, apparently from joy, p. 425. He has the phrase *God's saving Truth*, p. 400; this occurs in the year 1611.

Tobias Gentleman wrote a pamphlet enforcing the value of our fisheries, in 1614 (Arber's 'English Garner,' iv. 323). He talks of the *well* of a boat, of *cobles* (boats), and *work-yards*. The German town Konigsberg appears here as *Quinsborough*, p. 332; the old form *Sprucia* (Prussia) still survives, p. 329, whence come the *spruce deals* mentioned in p. 333. A ship is still said to be *boone* for a place, not the later *bound*, p. 345. There are the forms *Yarmouthian*, *Thameser* (Thames man); *Roman Catholic* is coupled with *Papistical*, p. 334. There is *procedue* (proceeds), *feasible*, *braces* (rigging); we see *Jacobuses* and *twenty-shilling pieces*, p. 334.

Another pamphlet on the Fisheries was written in 1615 (Arber's 'English Garner,' iii. 623). There are the new Substantives *handspike, fish-kettle, wharfage, warehouse room, sixpenny nail, chopstick, cod liver;* the former *landman* becomes *landsman*, p. 649; the word *sale* is employed in a new way; *have a sale for fish*, p. 651. The new Adjective *islandish* (insular) is coined, p. 648. The Verbs are *to stow goods, to fit ships for sea* (the later *fit out*); the verb *beat* is applied to sales, as *beat down the market*, p. 651. A man may be *out of purse* (pocket), p. 635; the Dutch fish *at our own doors*, p. 648. The Romance words are *dimensions, scupper, rest* (for gun), *careen, cure* herrings, *defray, joint-stock, gratuity* (fee). The word *fender* (defender) stands for a long pole, p. 627; we connect the word with the fire-place. The East Angles still held to their *k; masking* is found in p. 630, so *mask* has not yet become *mesh*, when nets are spoken of. Our author declares that he neither hates nor envies his Dutch rivals; he confesses that many English had taken to piracy, p. 652.

Brathwaite, who came from Westmoreland, brought out his 'Strappado for the Divell' in 1615; it has been lately reprinted by Mr. Roberts. The *y* is added; the adjective *shag* becomes *shaggy*. There is *I'ave*, on the road to *I've*, p. 89. Shakespere's *spritely* now becomes *sprightly*. The *w* is struck out; *huswif* gives birth to *husses* (hussies), p. 131. The initial *w* is replaced by *b; Willy* becomes *Billie*, p. 129; this new form comes from the North. Another Northern phrase is *fry* (semen), applied to human beings, not fish; we hear of the *younger frie*, p. 74. A question is asked, *in the name of fate*, p. 150. A *mushroom* is suggested for an upstart's crest, p. 134. A man bears the name of *Franke* (Francis), p. 86; and *Bettie* stands for Eliza, p. 165. Among the Adjectives are *toilesome* and *stock still*.

The verb *shark* once more appears, p. 150, whence came *sharker*, our *sharper;* the noun *shark* is used of a man, p. 53. We see also *besprinkle, inbred, love-crossed*. There are the phrases, *take a cup too much, make her market*. The singular *is* appears in the sentence, *it's you prostitutes that*,

etc., p. 151, differing from Wickliffe's *ye it ben.* There is the new phrase *it seems bout* (about) *time*, p. 124. The chorus *fa la la* appears in p. 134.

Among the Romance words are *art-full* (artistic), p. 2, *pot-hardy* (pot valiant), *sciolist*, *to midiate strife*, *to skrew his face*, *sceleton*, *tyre woman*, *obvious*, *infringe*, *to gallant it*, *paramount.* We hear of a *coach't* lady, p. 48 (in a coach). Shakespere's new French word is printed *a rende voue* and *a randa vou.* In p. 156 stands the cant phrase *lay in lavender* (pawn). We read of the *Cockney Cittie*, p. 163; here the Londoners get their new name. The Greek *metropolis* expresses London in p. 32, a sad mistake in language. There is *Pantomime*, used of a person who imitates all things, p. 126; a man is *Tantalized*, p. 262. The cotton manufactory had made such strides that the poet speaks of his Kendal countrymen as *cotteneers*, a new word, p. 198, and says punningly that all things *cotton* well with them; he praises the neighbouring house of Curwen.

He writes an imitation of the Northern dialect in p. 129, and he here uses the words and forms *swith* (cito), *lither* (malus), *lug* (auris), *fadder* (pater), *youd* (ivit), *spear* (rogare), *fute-sare*, *bawbee*, *sicker*, *siller*, *sike an ene* (such a one); the name *Peggy* also appears. The very old forms *Greequish*, *lording*, *God wot*, and *twin* (separare) are once more found. A pamphlet of 1617 (Arber's 'English Garner,' ii. 199) gives us the word *prospect glass* (telescope); the enemy *has the wind of us*, and *lays us aboard*, p. 201.

Mynshul in 1618 published his 'Essays on a Prison;' I have used the reprint of 1821. The *a* replaces *o;* the old *knoppe* (villus) becomes *nap*, p. 80. He has the new Substantives *key-turner* (turnkey) and *street-walker;* these are both used of *jailers*, p. 59. There is *flag of truce*, *Jack of all trades*, p. 50. In p. 83 a bankrupt is called a *bursten* citizen; hence, in America, speculators *bust up.* In p. 88 a person *takes hold on time's forelocke;* we have slightly altered the phrase. We find the new Romance words *essay* (a treatise), *hackney coach*, *mutton chop.* The old *coyen* (blandish) takes a *de* and becomes *decoye* (used of a man), p. 61. There is a new use of *fashion* in p. 62, very common about

this time; a man of reasonable *fashion* (conduct). The oath *dam-mee* had become so common that it appears as a noun, p. 86; *ten thousand dammees*. We see the very old *drake* (draco) in p. 79; the *ignis fatuus* or *fire drake*.

Drummond's notes of his conversations with Ben Jonson about 1620 (Shakespere Society) give us the following: he was *not half kind* to him, p. 11, to throw *sixes*, abuse a man *behind his back*; also *couplet*, *redact*, *posteriors* (of schoolboys).

I take a few words of this time from Dr. Murray's Dictionary; we now find *able-bodied*. The old *asteriscus* loses its last syllable. Men *arm* a lady (give her their arm), a phrase still in being. About this time the old *bale* (ærumna) became obsolete, but has since been revived. There are *amanuensis*, *apparatus*, *affidavit*, and the curious *all the world over*, where the Preposition stands after the case it governs. The *lagarto*, which Shakespere probably wrote in his 'Romeo and Juliet,' appears in the corrupt form of *alligator*, in the Folio of 1623. Raleigh uses the seamen's *fore and aft* in 1618. We now come upon *fuddle*, *sty* (in the eye), as in Low German; *rickets*. Shakespere's *ouph* (fairy) now begins to represent *stultus*, and was to appear rather later as *oaf*.

I now return to Virginian Smith's writings (Arber's Reprint) from 1616 to 1630. The *a* begins to take the sound of French *ê*, as *rale*, our *rail*, p. 950. We see the phrase *tampring tempers*, p. 286, two forms of one word. The *e* was still pronounced like French *ê*, as *Merselus* (Marseilles), p. 781. The *ee* and *ie* were still sounded like *ê* both in France and England, as it would seem; there is *Deepe* (Dieppe), *Angiers*, *Poyters*, *Biearne* (Bearn); but Piedmont is printed both *Peamon* and *Pyamont*. Smith, a Lincolnshire man, prefers the Northern *e* to the Southern *ew*, writing *leyward* (leeward), p. 796. The English *i* represents the German *ei* in *Lipswick* (Leipsic), p. 869. The *i* or *y* represents *ay* in *Bisky*, *Biskin* (Biscayan), p. 961.

As to Consonants, the *ch* replaces *s*, as *linch pin* from the Old English *lynis* (axle tree). The old *th* is here unsupplanted by *t* in *thoul* (toll pin) p. 425. The *l* is added, as

hagle (hack, mangle), p. 575; Palsgrave has *huck* for our verb *haggle* in dealing. The *r* is inserted, as *cartrage* (cartouche), p. 789. The word *negro* is transposed, becoming *neger* (nigger), p. 191. The *w* is struck out, as *coxon*, *boteson*, pp. 802 and 797.

Smith in 1626 published the first 'Treatise on English Sea Terms,' p. 785. Among his new Substantives are *lime stone*, *forecastle*, *tiller*, *locker*, *gunwayle*, *blocke* (for ropes), *the Davids ende* (davitts), *ringbolt*, *maine stay*, *hallyard*, *maine brace*, *studding sayl*, *weather bow*, *rammer*, *rattell snake*, *tattertimallion*, p. 864. An *Indy man* (ship from India) is mentioned in p. 225, *Indian corne* in p. 261; the old Polonia becomes *Poleland*, p. 444. We had long talked of *Easterlings* (Germans); in p. 891 the men of West England are called *Westerlings;* this is better than the later American *Northerner* and *Southerner*. An English ship is called a *red crosse*, p. 262. The word *pig* is connected with lead, p. 331. The old word *bug* (ghost) is now applied to insects, p. 630. The word *gang* has not yet lost its honourable sense; it expresses a party of sailors, pp. 647 and 655; hence the later *press gang*. The word *arm* appears in a new sense; *hang at the yards arme*, p. 657. The word *draught* stands for a plan or drawing, p. 699. The word *swamp* is now first used in our sense, p. 766. The *Midships men*, p. 789, are assigned to take charge of the first prize. The word *sayler* had not long been in use; in p. 791 it stands for an old hand, opposed to the *younker* or *fore-mast man*. The word *berth* here means secure position; *keep your berth to windward*, p. 797. A ship is hit *between wind and water*, p. 545; a well-known phrase. We hear of *a three-inch plancke*, p. 792; a concise new phrase of measurement, for the adjective *wide* is dropped, just as in the oldest English a boy is said to be *twelfwintre* (old). A fine long compound appears in *the fore top gallant sayle yeard*, p. 793. We see *bosome friend*. The word *watch* had now so completely supplanted *dial* that we read of *watch-makers*, p. 871. We have already seen *meeting place;* men now have a general *meeting* on public matters, p. 885; the old *mote*, standing by itself, had long gone out.

Among the Adjectives we meet with *strong* water (spirits), *ill* blood (displeasure), a *stiffe* gale, a *fresh* gale. The Old English *nep flod* reappears as a *nepe tide*, p. 796. In this page, the word of command *stidy* (steady) is used, with no verb. We hear of *shrubbie* trees, pp. 205 and 947, a contemptuous epithet which gave birth to *scrubby;* we have seen something like this in the 'Merchant of Venice.' In p. 432 *the open* is opposed to an ambuscade under trees. In p. 796 we read of a *dead low water;* hence the phrase *dead water* in our rivers. In p. 798 sails are *halfe mast high*, a very terse phrase. A colony is *worth taking*, p. 963; here Eden's *the* before the Verbal noun is dropped. Certain men are *no better than they should be*, p. 401; this was applied to women about 1750. In p. cxxii. stands *the worst is of these*, with the consequence following; we here now transpose certain words.

The new Verbs are *overhaul*, *hunicomb*, *dowse a sail*, *to pish away things* (scornfully reject), p. 184; in p. 545 guns *overrack* an enemy's ship; hence a vessel is *raked*. There is *bring up the rear*, *wind bound*, *spring a leak*, *fall foul of* (here the Preposition is new), *make land*, *make way* (progress), *land locked*. The verb *edge* bears a wholly new meaning; *we edged towards her*, p. 544. The verb *blast* is now connected with thunder and gunpowder, pp. 660 and 688. The verb *sail* now becomes transitive; *sayl a ship*, p. 789. There are great changes in meaning, when men *stake out land*, p. 753, *sling a sail*, p. 791, *lash fast graplins*, p. 796. The old sense of *trim* (confirmare) survives in *trim the boat*, p. 799. The punishment of *hawling under the keele* is mentioned, p. 790. The verb *loufe* (luff), here found, is derived from Layamon's nautical machine, the *lof*. The noun *blood* produces a new verb; *a blouded souldier* (experienced), p. 963. Smith is fond of the Northern use of *would* for *oportet;* six foot *would be* between the beams, p. 792. There is the curious new Participial form, *he having been raising*, p. 845. The Infinitive is used as a noun; *have sufficient and to spare*, p. 932.

There is the new Adverb *a drift*, p. 226; also *outward bound*. There is the phrase *a better voyage than ever*, p.

943; here *was made* at the end is dropped. The *ever* is prefixed to Participles, as *ever-living* actions, p. 742. The old adverb *to-rihtes*, seen in the year 1340, appears in its modern form, *bring the ship to rights*, p. 799; hence the later *set to rights*.

The Dutch words are *splice*, *marling spike*, *to sheare off*, *belay*. The Dutch *drill*, akin to our *thrill*, is used of training soldiers, p. 963.

The Scandinavian words are *jury mast*, *keg*. The *log line*, p. 799, is a piece of wood attached to a line to measure the rate of a ship; this led later to *log book*.

Among the Romance words are *overture* (proposal), *peninsula*, *returns* (profits), *howe* (hoe), *scale of proportion*, *to furl*, *trunnion*, *quarter deck*, *lanyeard*, *pendant*, *case shot*, *the object* (aimed at), *plush*, *directers* (leaders). There are the phrases *mother-countrie*, *glut the market*, *our consort* (ship), *a high commanding* (station), *word of command*, *to messe men* (so many together), *close fight* (action). The verb *emulate*, p. 367, means "to be jealous of;" this word has risen and not fallen since 1600. Men who act unwisely are called *those furies*, p. 482. We see the noun *counterbuff*, p. 580, which we have replaced by *rebuff*. Things in *paper* are opposed to things in effect, p. 605. Men *observe* (take observations at sea), p. 656. We see *harping iron*, the later harpoon, p. 790. The ship may be *stanche*, p. 793; this adjective is new. The word *port* is used as a word of command to the steersman, p. 796. The verb *tack about* is applied to a ship in the same page. The old *panter* (net) gives birth to *painter* (rope), p. 798. We hear of the music of *howboyes*, p. 838, showing the old sound of Shakespere's *hautboy*. In the same page Smith *passes* a Turk through the head; hence "pass a sword through him." The word *curiosity* still bears its sense of elegance; but in p. 871 the Turks observe their religion with incredible *curiositie* (careful minuteness); here the word seems to be referred back to the Latin. The word *pompous* is used for majestic, in a good sense, in the same page. In p. 892 men of good *ranke* are mentioned, Ben Jonson's new sense of the word. The verb *culturate* is

used for *colere*, p. 934. There are the compounds *overpersuade*, *overstrain*. The Spanish *comrado* still keeps its last letter, p. 604. The Portuguese *bitacola* appears in English as *bittakell*, p. 793; this box was later confused with *bin*, and became *binnacle*. A Moor is called a *molata* (mulatto), p. 871. There are the American words *moos* (deer), *hamacke* (hammock). From the East come *mounthsoune* (monsoon, p. 795), *coffa*, *sherbecke* (sherbet), p. 856. We read of a *yawning*, p. 799, which loses its first letter in p. 957; this word, the *awning* so well known to us, is said to come from the Persian *awan* (something suspended).

Smith mentions Massachuset, p. 192, so early as the year 1616; he gives the names of some of the Virginian rivers, long afterwards made widely known by General Lee's campaigns. Smith first bestowed the appellation of New England in 1614, a name afterwards confirmed by Prince Charles; see pp. 243 and 937. Our hero once passed through Russia, and was astonished at the misery of the mass of the people and at the gorgeous attire of the nobles, p. 868. He reports the Spaniard's brag, "the sunne never sets in the Spanish dominions," p. 962; this boast was later to be transferred to England. The word *British* is used for *English* in p. 287; though here there is no reference to Scotland. Smith complains that the Pilgrim Fathers counted his books, published before their voyage, as old Almanacks, p. 943; some have since applied this scornful phrase to History. He uses the old word *gripe* (griffin), p. 207, and the very old idiom *the King's daughter of Virginia*, p. 276. He still writes about *the Emperour of Almania*, p. 828. In p. 953 he has the proverbs, *many men, many mindes; new Lords, new lawes*.

In the Letters, printed in 'The Court and Times of James I.,' between 1616 and 1625, the contraction *Sam* appears, ii. 223. The new Substantives are *nastiness*, *Lord Keepership;* the verb *seethe*, *sodden*, gives birth to *suds*, i. 468; the Old English *shipwright* is revived. The Queen's *stamp* (coinage) leads to the phrase "rimes of a certain stamp" (character), i. 390. A lady has hold upon a *good thing* (in the way of revenue), ii. 80. A youth is

called *the wild oats* of Ireland, ii. 85; does this already imply profligacy? The word *breeder* (mater) is transferred from cattle to human beings, ii. 108. A man *takes a gripe*, which leads to sickness, ii. 171; *the gripes* were to come later. We hear of a *cross bill* in Chancery, ii. 56; hence the later *cross suit*. There is *the main* of a discourse, ii. 250; hence our *in the main*. We hear of the *Cat and Fiddle* (a tavern), i. 447.

As to Adjectives, *crazy* is used for *insanus*, ii. 19; a man is *crazed* in brain, ii. 37. We see *high-handed;* also *a fine woman*. In ii. 45 stands *the best is* (that); here *thing* is dropped.

Among the Pronouns, we remark, "I have received *yours*" (your letter), ii. 1. In ii. 196 stands *have an ill year of it;* here the last word is used in the old indefinite way.

As to the Verbs, a picture is crumpled and *puckered*, i. 423; this last comes from the folds of a *poke* or bag, much as *to purse up* comes from *purse*. We see *take it on my conscience*, *make short work*, *what to do with himself*, *sink or swim*, *pull in his horns*, *have bees in his head*, *warm a house* (with a feast), *a leading case*, *strike home*, *no news stirring*, *set the saddle upon the right horse*, *give damages*, *bring him children*, *take him down* (rebuff him), *take good liking to*, *make visits*, *sit out a play*, *pull up a coach*, *take the alarm*, *speak big*. The verb *is* disappears in the sentence, *more respect than usual*, i. 407. In i. 419 we have *foreign princes*, *to let our own pass*, *can digest*, etc.; this shows the source of our *let alone our own*. Men had long laid wagers; they now *lay money on a person*, ii. 71. They *believe in* a physician, ii. 89; the phrase had hitherto been theological. They *pitch their choice* upon something, ii. 156; hence came the phrase *pitch upon* (eligere). They are *made believe that*, etc., ii. 242; the *make* usually implied force, not persuasion, as here. A person is *cracked in wit*, ii. 358; the great Coke is said to be *cracked*, p. 373; a new sense of the word. Bacon says that the King has *made a strange example of him*, ii. 362. A man *swallows* (puts up with) indignities, ii. 442.

Among the Adverbs are *stand full in his face*, i. 408, *the match is off*, ii. 444. Men used to *cast* numbers; a person here *casts up* the expense, ii. 153. The *back* encroaches on the foreign *re; pay him back.*

As to the Prepositions, we see *under the rose*, *go over shoes* (in the mire). We find in i. 405 it is so much money *out of her way* (lost to her); in ii. 43 it is so much money *in his way* (gained to him). A man preaches nothing *near his father* (up to his father's mark), ii. 50. A woman is not a wife *with a witness*, ii. 143; something like, *with a vengeance.* Men speak *to* a motion in Parliament, ii. 223. A blessing is given *in* a way of Amen, ii. 273; here we substitute *by the* for *in a.* A man offers to take the sacrament *upon it* (a statement), ii. 103; this is a development of *stake upon it.* The old *bring to the stage* now becomes *bring upon the stage*, ii. 105.

There is the verb *slap*, akin to the German; also *rix dollar.*

Among the Romance words are *politician*, *pressing debts*, *crying debts*, *enlarge* (release), *in good humour*, *rank him*, *postage*, *clear a point*, *change of air*, *convulsions*, *extraordinary*, *in great state*, *interloper*, *a minor* (juvenis), *laconical*, *gain time*, *decline his company*, *press the point*, *resentment*, *negotiate*, *a manifest* (manifesto), *sedentary*, *gist*, *save his skin*, *to usher*, *a war of diversion*, *sizer* (at Cambridge), *tenet*, *coarse language*, *pretendents* (claimants), *infantry.* A man is *refreshed* with money, i. 385; a well-known legal phrase now. Camden's Annals are said to have in them a living *genius*, i. 408; this is a new meaning of the word. The word *customer* is used of a man, not referring to any money dealings, i. 422; as we say, "an awkward customer." A tilting is performed *very indifferently;* here the last word takes the new meaning of *malè*, i. 394. We first hear of women of *good fashion* (conduct); then, a queen is visited by all the *women of fashion* in a city, ii. 263; in the last instance the phrase seems to slide into the sense that we now bestow upon it. The word *carry* is used as we employ *take; she carried her daughter to her*, i. 409; then grain is *carried* (harvested), i. 423; *carriage* stands for *currus* in ii. 447; this

sense had appeared before in Capgrave. The word *quality* now expresses rank; *gentlemen of quality*, ii. 7; in Shakespere it had expressed *dignity*. A nobleman travels in good *equipage*, ii. 25; this word as yet refers to servants only. We read of *men in place*, ii. 33; that is, holding office; men *take place of* others, p. 398. A man is *reserved* (in his demeanour) towards another, ii. 48. A person is *engaged* (bespoken) when interest is to be exerted, ii. 53. The scholastic word *pose* now takes our meaning of *puzzle*; something *poses* the heralds, ii. 84. The Queen is much *indisposed*, ii. 103; this refers to the body. The word *impertinent* gets the new meaning of *impudent*, ii. 111. The epithet *absolute* is coupled with a refusal, ii. 153. We hear of a *good offer* for a young lady, ii. 156. A man lives *providentially*, ii. 184; we should now here use *providently*. Not only money, but news, is *coined*, ii. 185. Dr. Usher is called a great *scholar*, ii. 227; hitherto the word had been used of lads only. We hear of a *retired* life, ii. 296. We read of one Pym, who delivers a *neat* (elegant) speech in the parliament of 1621; see ii. 277; this beginner was to make some noise in the world. Officials take the *cream* (the best) of all hereabout, ii. 293. A man dates in the old and new *style*, ii. 431. Gondomar's *graces and faces* are counterfeited on the stage, ii. 473; this use of the Plural is something new. The Scotch talked of *moyens*, not of *means* (opes), ii. 7. There are the Spanish words *peccadillo* and *junto*; we hear of the *Dons*. Mr. John Chamberlain, who wrote many of the letters here discussed, had already imported *en passant*; he now has *au reste* and *chef d'œuvre*; our penny-a-liners should look back to him with all reverence. There is the Greek *chimera* (fancy). A preacher glances at Lord Bacon's *Latinities*, as he called them, ii. 172. The word *list* appears with the sense of *catalogue*, ii. 54. Some indecent verses are called *beastly* gear, ii. 58. The verb *instate* appears, ii. 60; it was soon to give birth to *re-instate*. Raleigh *insulted upon* Essex, ii. 100; we now drop the preposition; the two men are said to have been of different *factions and fashions*; here the Latin and French forms of one word stand very close, ii. 106. The com-

petitors for a certain place are called *candidati*, ii. 219. A knight is *disgentleised*, ii. 242, a curious compound; *disarmed*, in p. 256, bears a shade of meaning different from *unarmed*. The *City* (London) is opposed to the country, ii. 289; in other places it is opposed to the Court. There is the phrase *a few memorandums*, ii. 315. The word *supernumerary*, ii. 318, is much clipped in our days in theatrical parlance. Lord Digby is *commanded* out, ii. 399; we should substitute *order* for the verb.

There is the very old form *liking either the other*, ii. 122; also *ill talent* (will), ii. 94, well *apaid* (pleased), i. 424.

We see in Ned Wymarke, i. 420, the first of the London wits (not being public characters), whose good things are constantly quoted by correspondents. Gondomar is brought on the stage, and is counterfeited to the life, ii. 473; this is a favourite device to amuse the groundlings in our own enlightened days. A lady novelist puts living characters into her books, ii. 298; a pleasant fashion often repeated since. Young gentlemen form themselves into a club, bearing the name of *Tityre tu;* these rioters kept the name until the Restoration, as Macaulay tells us. The parson and clerk are mentioned as conducting the service, the latter striking up psalms, ii. 377. The hum was a token of displeasure in 1623; see ii. 408; towards the end of this Century, it was a sign of approbation. There is the proverb, "blessed is the wooing that is not long a doing," ii. 146.

We find about this time the Romance words *risk* and *sentrie*.

Some of the letters quoted in Hore's 'History of Newmarket,' vol. i., range between 1618 and 1621. We read of the *starter* at a race; also of a courtier who plies the *backe-staires*, p. 203. King James talks of *indoor* pastimes, a new Adjective, p. 300. The verb *overide*, supplanting Dunbar's *for-ride*, is now employed in our sense of the term, p. 355; it had formerly only meant *ride through;* the *over* was in composition gaining the evil sense of the old *for*. A horse *gets the lead*, p. 346. King James receives in a *withdrawing chamber*, p. 219; hence came

drawing room. We see the first trace, I think, of the change which has turned the old *master*, as a title of honour, into *mister;* we read of the *mister* of a horse in a Paisley document, p. 360. Any one expressing sympathy for dumb animals was sure to be a Puritan; we have seen Stubbes' remarks on bear-baiting; in p. 355, another of his kidney, Mr. John Bruen, protests against *our horse-racers* overriding their nags.

I now turn to the 'Court and Times of Charles I.,' between 1625 and 1630. The *t* is added to round off a word, as in *pennant* and the fruit *currant;* the old connexion between *g* and *y* is well marked by the Londoners' pun, when their magistrates gave way as to the forced loan; they called the *Guildhall* the *yield all*, i. 211. There are the new Substantives *stoppage*, *playhouse*, *bystander*, *bedmaker;* this last is found at Cambridge, ii. 76. The word *collier* expresses a ship; we hear of the *box* of a coach, i. 197. The ordnance plays *reaks* among the enemy; this word, which is Scandinavian, had long before expressed *cursus* or *vagatio;* it may be the parent of *raking* the enemy, or of running *rigs.* In i. 436 we hear of *a* £20,000 *widow*, a new concise phrase; also *hoist him a peg higher*, i. 58. Among the Adjectives *rusty* gets the sense of *invitus*, i. 36; a metaphor clearly borrowed from locks. In i. 106 stands *if the worst come to the worst.* Men meet *half way*, i. 314.

Among the new Verbs is *install*, *bolt them out.* There are the phrases *with drums beating*, *colours flying; overcome with kindness*, *cannon play upon a mark*, *a made tale* (we say *made up*), *spin out time.* Two ministers of state *understand* one another, i. 157; a new use of the verb. The old *bicker* had expressed, first *battle*, then *skirmish*, as in Palsgrave; the verb now implies mere *squabbling*, i. 168. The verb *stagger* becomes transitive, i. 268. There is a curious use of the Infinitive in i. 243; *know it to be a fable;* in ii. 2 a man has the *honour to see* you.

The word *back* is used more freely; *he was back with the king*, i. 237; there is *sooner or later*, ii. 58. Money comes *down upon the nail*, i. 123; men are turned out *by*

head and shoulders, i. 138; something is done *by way of preventing* (forestalling) the House, i. 332; here *by* supplanted the former *in*; liberty may be had so cheap as *for the asking*, ii. 21. The *to* now expresses *towards*; *leagues to the Eastward of*, etc., i. 266.

There are the Celtic words *pother* and *pet* (ira). Among the Romance words are *postmaster*, *delinquent*, *caress*, *discount*, *demonstration* (of joy), *pest house*, *printing house*, *entrench* (upon state affairs). We hear of the *corranto* (gazette), i. 44; this takes a more French form, *corrante*, p. 82; the Edinburgh *Courant* was in being until February 1886. The army and navy were alike employed in an expedition against Spain; hence the distinction *sea captain* has to be made, i. 95. A college *exceeds* (in drink), i. 109. The former *self-conceited* now becomes *conceited*, with the same meaning, i. 179. Men *carry away* a fort, i. 259; here we now drop the adverb; they *carry* a resolution in Parliament, i. 337. The word *broach* is used of doctrine as well as of ale, ii. 3. The former verb *instate* leads to the more common *reinstate* in the same page. The former noun *manifeste* takes the Italian form *manifesto*, ii. 7. The word *faction* now stands for *turba*, and this most appropriately is first seen in Ireland, ii. 9. A *convoy* is sent with provision to the camp, ii. 26. Counsel *move* that something be granted, ii. 44. We hear of an *out-fort*, the parent of *outwork*, i. 66. A man's *animal spirits* (vita) are suffocated, ii. 73. A correspondent, giving news, is called *my author*, ii. 78. The new phrase *just now* appears, ii. 81. Men *cry* their enemies *quit*, i. 205. The word *gentleman* is prefixed to other substantives, as *gentlemen recusants*, i. 285. A sermon is *castrated*, i. 295. The phrase *gentleman of the short robe* is opposed to *lawyer*, i. 342. There is the new phrase *plunge him into grief*, ii. 14.

There are old forms like *hunger-starved*, the *hithermost* house, *atonement* (reconciliation). The coach and six was coming into fashion, and is called a vanity of excessive charge and little use, i. 25. We find the first instance of a Round Robin in 1626; sailors write their names and marks in a good round circular form so that none might

appear for a ringleader, i. 187. The musketeer is set down as something very different from the soldier, i. 351. The *harbinger* still goes before his lord to hire lodgings, i. 151.

There is a 'Treatise on Leather' of 1629 (Arber's 'English Garner,' vi. 209). We read of the *tops* of boots. The word *turpentine* comes from the Latin *terebinthus;* there is *cabinet-maker*. In p. 214 a chain doth *concatenare* merchants; this Latin Infinitive in English is strange. A gentleman thundering through the streets in his *caroch* is called a Phaeton, p. 218; the vehicle of that name was to come four generations later. In the same page we read that at least 5000 coaches were to be found in London and Westminster. Every one, down to the serving men, delighted in wearing boots; one pair of these ate up the leather of six pair of shoes, p. 218.

In Sir Henry Wotton's Letters, ranging between 1615 and 1630, we see the surname *Weake*, p. 320, which appears in other works of the time as *Wake*, thus marking the gradual change in the sound of *a*. In Germany, also, change was at work; for we see *Hidelberg*, p. 507; their *ei* seems to have lost the sound of French *ê;* their *eu* was also changing, for we see *Closter Nyberg*, p. 498; though there is also *Newburg*, p. 500. Sir Henry always writes of his Kentish home as *Bocton*, p. 566; it is now written *Boughton*. A house may be *top heavy*, p. 48. A project, like a bear's whelp, is to be *licked into form*, p. 512. We read of the *key* of an arch, of the way a painter *stroaks* in oil, p. 50; hence the *strokes* of a pencil. There is the Dutch word *landskip*, p. 300; the last syllable answers to the *ship* in our *friendship*. Among the Romance words are *signalize*, *a coincident*, *staircase*, *tarrace* (terrace), *pastboard;* also a *tender* point, a *touchy* time, a *picture in little* (miniature), *mosaique*, *remember* me to him. A certain Venetian is called the *Generalissimo*, p. 258. We read of an *assassinate*, p. 70, where we dock the last syllable. Wotton calls the colouring of statues an English barbarism, p. 53.

I now come to James Howell's Letters, ranging between 1617 and 1630; I have used the edition of 1655. The

a is still sounded in the broad French way, for *quame* stands for *qualm*, p. 229. The name Elwes is written *Elwaies*, p. 4. The old Belvoir or Beauvoir Castle is written *Bever*, p. 229; the *e* supplanting *ew*. The *i* is inserted in *stupendious*, p. 202; something like the later *tremenduous*. The *u* replaces *i*, as *to smut* for the old *smitten* (polluere), p. 169. The *oo* seems to be taking its modern sound of French *ou*; for we read of the *Coords* (Curds) in Asia, p. 137. We are told in p. 134 that Gondomar used to pronounce *boys* (pueri) like *buys*; in 1300 *boy* had the sound of *bu*. The *s* is clipped; *sherris* (Xeres) becomes *sherry*, p. 199.

Among the new Substantives are *pit cole*, *blacking* (for boots), *a cast of countenance*, *life gard* (of a King), *endearment*, *waggery*. The name *Hans* always stands for a Dutchman, and lasted all through the Century; our sailors replaced this afterwards by *Mynheer*. We hear of a *Russ* (Moscovite). Howell asks for white *kidskin* gloves, p. 20; this we have now shortened. In the year 1620 he talks of the *fag end* (worst part) of a city, p. 23; *lag end* had been used by Shakespere; both forms seem to come from *flag end* (flagging end). We read of *muddinesse* of brain, p. 39; *bemuddle* was to come later. Queen Anne used to call her daughter *goody*, Palsgrave, p. 77; this must represent *good-wife*; an unlucky Romanist was rather later flogged through London for using the scornful term; see his case in Hallam. The word *spear* had expressed *spearman*; in the same way, p. 84, Spinola is followed by old tough *blades*. The word *landlady* is now used of the mistress of lodgings, p. 130. The word *blood* stands for *temper*; *to breed ill blood*, p. 121. In p. 142 we see *no advantage in the earth*; hence our *what on earth*, etc. The Infanta makes something *her own business*, p. 144; this is a survival of the meaning of the old *bisegu* (sollicitudo). Howell has *weaknesses* (follies), p. 209; a new Plural.

Among the new Adjectives are *sinewy*, *smutty*, *flaxen haired*, *hard throaty* (guttural), vol. ii. p. 105. Palsgrave had written of a *downright* stroke; this new adjective is now used of language, p. 19. The word *unhappy* stands for

molestus, p. 30, being applied to riotous youths; I have seen this sense used in our own days. Howell is fond of sending his *dear* love to his kinsfolk; he is sometimes at a *dead* stand, p. 115. The word *shy* means simply *invitus*, p. 148; hence *to fight shy*.

We see the new Verb *taper* and the new phrases *keep life and soul together*, *make a conquest of*, *make his person too cheap*, *give them the joy* (congratulate), *read him a lesson*, *look blank*, *stand for Parliament*, *cut him* (out) *work to do*. The Participle seems to slide into the Adjective in *a lashing master*, p. 3, like "a hanging judge;" there is also *a standing* (permanent) *mansion house*, p. 186, like "a standing army." The *to* of the Infinitive is dropped in *truly give him his due*, he is, etc., p. 155. The Infinitive follows *require; it requires one man to execute it*, p. 186. The Passive Participle stands by itself in *the town is given* (up) *for lost*, p. 205 (for a lost town). A man *beats the hoof*, p. 25 (ambulat); Dickens puts into the mouth of Charley Bates *to pad the hoof*. An offer is *waived* (put aside), p. 73; this new meaning survives in our "waive an objection." Men *bring their intents home to their aim*, p. 86 (carry them out); we only "bring crimes home to a man." A suitor *hangs off* a good while, p. 180; a new sense of the verb. We have seen *pitch his choice upon;* this leads to *pitch upon a place* (choose it), p. 184. A man is hung *his heels upwards*, p. 30; here a *with* is dropped. A citizen is *well to pass*, p. 213; this curious Infinitive is added to the Adverb; we say *well to do*.

There are the Dutch words *knapsack*, *boom* (moles), *plunder*. Foxe's word *landloper* is specially attributed to the Dutch, p. 75. We see *accise*, p. 12, which becomes *excise*, p. 93.

Among the Romance words are *sign post*, *inaugurate* a leader, *brawny*, *referree*, *implicit*, *grot* (also *grotha*), *sugar plum*, *credential letter*, *obstreperous*, *recruit*, *cadet*, *valetudinary*, *deputy-lieutenant*, *decrepit*, *idolize*, *insolvent*, *reality*, *postillion*, *influx*, *ostentous*. Some French words are spelt in italics, to show that they have not yet gained the right of English citizenship; as *reparty* (repartee), *grandeur*, *goytre*, *mode* (fashion),

pickant (piquant), *haugou;* this last Pope was to insert in his verse. Among the Spanish words are *rodomontado, ropa de contrabando* (Englished by "prohibited goods"), *cargazon* (soon to be cut down to *cargo*). There is the Italian *balcone*. We see the phrases, the *bills of mortality, enjoy my health, a master of the language, push on my fortunes, this present* (instant month), *be quit with you, carry all before him, reflect upon* (bear hard on). We see the Greek *symtome* (sic), *pericranium, enthusiast, encomium.* The word *oppidan*, as at Eton, means a student boarding in the town, p. 13. The old *for his labour* is replaced; *have a check for his pains*, p. 74. The word *cautelous* stands for *cautus*, p. 95. We see *their own confidents*, p. 149; here we change the last vowel, and thus make a useful distinction. We have heard of ministers' *places;* we read of what belongs to a servant's *place*, p. 186. We have seen *Frenchify;* Howell was accused of being too much *Digbified*, p. 191 (attached to Lord Digby). The Queen's servants are *a matter of six score*, p. 193, a new use of the French word. The word *mimic* bears the Passive sense *simulatus*, p. 219; *a mimic face.* We hear of the *Chineses*, p. 226; a Plural to be used later by Milton. Buckingham, in his Spanish journey, carries a *portmantle* under his arm, p. 127; our form of the word was to come seven years later. Howell begins a letter to his brother with *Sir*, p. 97; he presents *his service* to absent friends; a phrase that lasted long. He *rests* (not *remains*) your humble servitor, at the end of a letter, ii. 75. He speaks of the *cauph-houses* of Constantinople; these were to be naturalised in England rather later. He talks of the *suavity* of the old Greek tongue, ii. 78. The word *quarter* bears the new sense of *mercy* among soldiers, i. 231. We hear of a *gentile* (genteel) shop, p. 230; this is very different from *gentle.* The oath *dammy* stands at the head of a sentence, p. 229.

Howell tells us, p. 209, that swearing reigned in England more than anywhere else; the Five Wounds had become the favourite Irish oath, while the Scot bade the Devil hale his soul; for variety of oaths the English roarers put down all; this was in 1628. We are told that the well-known rimes about "the King of France with forty thousand

men" arose from the levies of Henry IV., just before his death, p. 26. Howell gives a fine picture of the Spanish King's greatness in 1623, p. 155; the Sun shone all the twenty-four hours upon some part or other of his countries. The Venetians were called *Pantaloni*, p. 227. Howell was not strong in philology; he tells us, ii. 75, that the Poles and Hungarians speak dialects of the High Dutch; he remarks on *fader*, *moder*, *broder*, *star*, being common to Persia and Germany. The true explanation of this puzzling fact was to be given by another Welshman 150 years later. The great Harvey's influence was abroad in the land, as we see by the long medical dissertation, i. 150. There is an early notice of the art of talking on the fingers, ii. 103; "a very ingenious peece of invention." In i. 233 we have the proverb; *a fool and his money is soon parted.*

In the year 1622 a pamphlet, treating of Turkish pirates (Arber's 'English Garner,' iv. 581), has these new phrases; *to windward*, *boat hook*, *fetch her up* (catch her up), p. 593. There is also *reciprocal*, *touchhole;* Ben Jonson had talked of priming the powder; in p. 602 men *prime* their pieces.

In the year 1626 ('English Garner,' i. 621) a man *lays* a foe *dead*, p. 609. In a paper on the army, p. 463, we find *ensign-bearer*, *lantz privado*, and *the band*, which has sergeants (drum majors).

Archbishop Abbot wrote an account of his trials in 1627 ('English Garner,' iv. 539). There is the curious *my sending into Kent*, p. 576; where the Verbal noun expresses the Passive, *my being sent.* The word *crazy* still expresses *infirmus*, p. 569. The word *slovenly* is now transferred from the body to the mind; something is done with *slovenly care*, p. 546. A man *bolts out* his thoughts; a sermon *falls flat;* things are *kept in a straight course* (keep him straight), p. 566. Shakespere's favourite *en* or *in* appears in *ingreat himself* (add to his greatness), p. 572. Queen Anne had been *bitten* with favourites, p. 574; hence *bite* (decipere) was to last long. The Romance words are *expunge*, *refractory*, *a talented* person, p. 556; this here merely means *endowed.* The phrase "there is no *meum* or *tuum*" (right of property) stands in p. 555.

Dr. Murray's Dictionary shows us that about this time *amuse* took the new sense of *divert*, though the substantive bearing this meaning did not appear till forty years later. We now find *band box*, *arm chair*, *acknowledgments* (in the Plural), *pallaquin* (here we insert *n*), *ball* (dance), which is imported for the second time, *my little all*. The *annesse* had been dropped about the year 1300; it now reappears as *oneness*. The Scotch began to prefix *a* to verbs, as *amissing*; Sir A. Alison is fond of *awanting*. Shakespere had employed *alderliefest* aright, but in 1630 there is a corrupt usage of the comparative *alder leefer*. Dr. Ellis remarks on the English sounds of this time, that Ben Jonson was much inclined to the new fashions of pronouncing; that *dear* and *hear* were sounded as now; Milton in 1627 made *sway'd* rime with *made*, *strays* with *blaze*; *ee* was pronounced in our way throughout the Century.

The Memoirs of Sir Robert Carey and of Naunton were published together in 1808; they date from about 1630. We still see the old sound of *eau* in a proper name; in p. 298 stands *Bewford* (Beaufort). The *d* replaces *g*, as the name *Giordie*, p. 75. There is *cupboard*, *his crafts master* (master of his craft), *unmindful*. Cecil, Lord Salisbury, is said to have been *his father's own son*, p. 288. Among the Verbs are *cast in a good word for him*, *mar his own market* (interest), the Queen was *stirring* (rising), troops are *cut in pieces*; the Infinitive follows *fit*, as *fit to be master*, p. 145. Among the Romance words are *disembogue*, *contemporaries*, *connive at*, *finesse* (skill). A new sense is given to *means*; our *means* (opes), p. 154. In p. 199 *militia* means *soldier's trade*; in p. 218 it means *warfare*. In p. 283 a man is called *a good piece of a scholar*; hence our "a bit of a scholar." There is the old phrase, *each with the other*, p. 214, where we say, "with each other." We are told in p. 204 that "the people hath it to this day in proverb, King Harry loved a man" (a well-built man).

Aleman had many years earlier written his Spanish Romance, the 'Life of Guzman de Alfarache;' this rare book was Englished in 1623 by Mabbe; I have used the edition of 1630. We see *ho-boy* (hautboy), p. 90, written

for the former *howboy*. The *aw* still stands for French *ou*, as *yawle* (ululare), p. 121. The *s* is inserted, as *isle* (aisle), p. 22; here the old *ile* (ala) was confused with *ile* (insula). The *b* and *l* are added; the old *ramien* (roam) gives birth to our *ramble*. The *n* is struck out; Bale's *swink* (bibere) becomes *swigge*, ii. 208. The *d* replaces *r*; the old *parrok* (park) becomes *paddok*, p. 82. There is the curious *take his Q* (cue) in p. 51.

The new Substantives are *twinge*, *thimbleful*, *by-blow* (nothus, p. 27), *yongster*, *sweetbreads*, *homethrust*, *fiddle faddle* (used of a girl, p. 167), *drum head*, *fellow-feeling*, *peep of day*, *blind-man-buffe*, *beginner*, *gold-beater*, *whisker*; this last is said to be so called from its likeness to a small brush with which dirt is whisked off. A painter produces *lights and shadows*, p. 3; we hear of *calves plucke* (viscera), p. 47; this in our own day was to give us a new word for *virtus*. A man is overthrown, *horse and foote*, p. 56. The word *pitch* expresses *altitudo*; *lads about my pitch*, p. 141; hence our "come to such a pitch." Some evil happens, *for my sinnes sake*, p. 158; here we now drop the last word. There is the new *withdrawing room*, p. 221, where we clip the first syllable. Certain youths are called *chips of the same blocke*, p. 229. A lad, when flogged, is *brought to the blocke*, p. 233; this survives at Eton. There is the curious Plural *finenesses*, a synonym for *niceties*, ii. 17; this perhaps paved the way for *finesse*; there is the odd formation *meltingnesse* of language, ii. 38. In ii. 97 the *muchness* of 1440 stands for *magnitudo*; "much of a muchness" was to come in 1730. A piece of plate is known by its *ear-marke*, our *hall-mark*. We see *wholesale* opposed to *retail* in ii. 166. We hear of a *box* at the theatre, ii. 297. An Adjective is made a Substantive; *the duske of the evening*. The word *income* expresses the new sense of *trade*, p. 5; further on a man has rent *coming in*, p. 104. The word *dealer* takes the new meaning of *mercator*, p. 209. Gamesters have a large *field* for their skill, a new meaning, p. 246. We now hear of the *knave* at cards; the noun *hand* is used of cards, ii. 123.

Among the new Adjectives are *washy*, *mealemouthed*, *sharp sighted*, *short sighted*, *unsteady*, *broad-brimd*, *high flying*,

open handed. Times are *hard;* language may be *foul;* a man must be *cool* (quiet). There are the phrases, *my bare word, a full dozen, dark as pitch, dead weight, a brown study, flush of money, fire-spitting devils,* whence comes our *spitfire.* We hear of a *having* (covetous) mind, ii. 213, which may still be heard. We see *had the worst come to the worst,* p. 28, *as like as like could be,* p. 158, *he had a shrewd head of his own,* p. 184. The old *free,* formerly applied to women, makes way for *ladylike.* The word *mellow* takes the new meaning of *ebrius,* p. 132.

As to Pronouns, we see *my junior.* It is remarked that the Spanish *vos* answers to the scornful English *thou,* p. 115. A man plays *his* game. A woman is *left to herself,* ii. 264; there is the new *she-friend,* like Shakespere's compounds. Our new Genitive *its* is printed *it's,* p. 231, and comes often. There is the curious *have an ill night of it,* ii. 73. A man is *charitie it selfe,* p. 236. The *any* stands before a Numeral; "he got more alms than *any six* of those beggars," p. 197. A man did not *halfe like it,* ii. 30, an idiom that was just appearing.

Among the Verbs we see *take liberty, driven to base courses, make the best of a bad bargaine, put out money, rip up faults, slip the collar, drive a trade, keep life and soul together, lend her your arm, cast about* (cogitare), *have a soul to save, ill bred, not trust me farther than he saw me, make a hole in thine estate, it ran in his head, my mind ran on it, the bond runs on, set me going, look as if he would have eaten him, a sliding knot, leap out of his skinne, be upon my wings, frost-bitten, driving rain, lose patience, set the best foot before, have my wits about me, sit close to the collar* (of a garment), *keep the ball up, put me upon a plan, beat about the bush, live as merry as the day is long, scrape wealth together, draw their cards, make work for the hangman, make an ill hand of it, give him line, drown the noise, the wind chops about, take it kindely at your hands, dead as a herring.* The verb *stretch* gets the new sense of *pendere; he should stretch for it,* p. 7. The verb *rattle* now means *vituperare,* ii. 18. We saw *have the way* (pas) in 1430; we here see *have his will,* ii. 44; we now, in this last, substitute *way* for *will.*

The verb *rumage* had meant *collocare* four years earlier; it takes our sense of the word in ii. 130. The verb *chuck* is applied to women, as well as hens, p. 15; *chucke for joy;* here we now add an *l*. The verb *swinge* conveys the new idea of size in the phrase *a swinging pastie*, ii. 144. It is possible to *work* a judge, ii. 329 (bring influence to bear on him). Stern men *hold like nails*, p. 7; hence our "hard as nails." There is the phrase *run upon the score with him*, p. 125; this doubtless led to *run up a score with.* The door *flew* open, p. 145; a new use of *fly.* We know our "*have a rod in pickle for you;*" the last noun is an improvement on Mabbe's coarser phrase, p. 240. We see *unearth*, applied to a fox; we hear of *made* dishes, p. 106; *maunder, overswollen.* A new Passive Participle replaces the old *stricken;* irons are *strooke* off, ii. 357. A very Old English verb is revived in ii. 100; a man *seats* himself. The verb *itch* is followed by an Infinitive; *he itch't to be loose*, p. 57. The Accusative follows *go*, as it before followed *be*, when measurement is expressed; *go a form higher*, p. 112. There is a new way of expressing *quoniam; being that it is so*, p. 247; the vulgar Mr. Hobson, in Miss Burney's 'Cecilia,' is always using this phrase. Harrison had talked of *holding out water;* in ii. 79 something will not *hold water* (avail). In ii. 129 a man *sets up shop* for himself, the old form of the phrase; in p. 196 he *sets up for himself.* A man *sooths up* the rich, ii. 171; hence the *up* in later synonyms for *flatter, butter up, cocker up.* There is our common *all put together*, ii. 195; when *put* replaces the old *set.* A man has served a long time, *now going upon the twentieth year*, ii. 231; we alter this into *going on for twenty years.*

We see an Adverb used as an Adjective; *the farre side* of a horse, ii. 34; we should now say, *the off side.* We hear of *a midling square room*, ii. 204; this is a new adverb; I remember it as a popular, but shortlived, catch-word in 1848, when *middling* was the answer to every question. A man may give *an I* (aye) *or a No*, ii. 202; these are here made substantives.

As to Prepositions, *of a truth* leads to *of conscience*,

p. 240. The phrase *rather late* is expanded into *somewhat of the latest*, ii. 115. The *of* is added to *admit;* a lady *admits of* a swain, ii. 206. Something grows *out of date* (fashion), ii. 224. A man loses money *to a woman*, p. 21; humour is fitted *to a hair*, ii. 228. We may guess *at a man*, ii. 75. We see *upon the by*, i. 178, where *upon* was to be replaced by *by*, twenty-five years later. There is a new phrase for *præterea; into the bargaine*, p. 109, where *thrown* should begin the sentence.

An Infinitive is turned into an Interjection in p. 145; *to see the ill luck of it!* this follows a precedent of the year 1580.

The Scandinavian nouns are *flippant*, *wads*, *lunch* (lump) of pork, ii. 280; this word was later to give birth to our *luncheon*. There is the Dutch *hanker*, and the Celtic *racket* (strepitus).

Among the Romance words are *inslave*, *rapsodie*, *lawsuit*, *liquidate*, *a proficient*, *superannuate*, *lumber*, *executions* (for debt), *pigs-pettitoes*, *sprain*, *cracknel*, *muster-master*, *chessman*, *billiards*, *jarre* (of water), *dis-interessed*, *cupola*, *disfigure*, *quiet him*, *ostentation*, *exorbitant*, *close-fisted*, *nauseous*, *organize*, *tic-tack*, *house rent*, *a twize* (tweeze), *projector*, *cupping glass*, *tunny*, *outvie*, *straiten* (confine), *retiredness*, *empericke* (empiric), *love-letter*, *comfit*, *over-rented*. The Latin phrases that occur are a *sine qua non*, his *alter ego*, *eulogium*, *in statu quo*. The Spanish words here brought into English are *garrote* (well known to the ruffians of our day), *carrowaies*, *enamorado*, *duenna;* there are the two forms *gecimine* and *jesmine;* the Spanish verb *regalar* (regale) comes in the English text, p. 230. We hear of *passages* between lovers; of a *trick* of cards; *a thousand pitties*, *that*, etc.; an *exercise* is done for a degree; a man *acts the merchant;* a *die* is thrown, the French *dé;* the French verb *choquer* gives birth to a *chocke* (chuck) under the chin, p. 31; post horses run a *stage;* eyes may be *inflamed;* filth *turns* a man's stomach; certain things are *out of my element;* occasion *offers;* we are paid *in our own coyne;* one man *claims kindred of* another; wrongs are *pocketed*, the Shakesperian *pocket up;* I *quit scores with* rogues; money is *fooled away;* actions are *trenched*

upon; men are *listed into* the roll; eyebrows are *arched;* a maiden has a *composed* (serious) countenance. There are many new Plurals, as *base courses, excesses, impertinencies, elegancies, delicacies* (replacing the old delicates). We see *portmanteau* in p. 158, and the form *portmantua* in the Index; our *mantua-maker* is a relic of this confusion. There is the noun *recipe*, p. 31; which is still in use, as well as *receipt*. We see *opinionate*, ii. 204, which we have cut down to *opine*. A man becomes an *Adonis*, ii. 21. There is the cry, *Presto, bee gone!* p. 47. A rogue, when referred to, is called *my gentleman*, p. 55. A business is *umpired*, p. 101; this verb has been revived in our own day. A man *carries a high hand* over his wife, ii. 7; we carry things with a high hand. There is *disdeceive*, which we make *undeceive*. The word *machina* still keeps its foreign form. The word *fleame* (phlegm) expresses tardiness in p. 148. The word *equipage*, p. 159, stands for dress; two generations later it was to express *currus*. The word *direction*, p. 163, takes the new meaning of *jussum*. We hear of a woman's *gallant*, p. 164; here the old word takes a bad sense. The word *pretender*, an ill-omened word two generations later, seems to express *adventurer*, p. 214. The word *curiosity* keeps its old sense of *elegance*, p. 159; but in p. 231 it stands for a piece of rare workmanship; in our day, we talk of a *curio*. We see *indisposition*, which here expresses *ægritudo*, ii. 73. There is *ticket*, from French *etiquet*. Something is said to make *glorious* porridge, ii. 216; the adjective was now beginning to be vulgarised. A man is *bucketted* with water, ii. 263; we now use the verb most differently. There is *Jesuitical*, which in ii. 321 stands for *hypocritical;* it is applied to a cloak. The Latin *medium*, printed in Italics, stands for *middle course*.

English children, when inquisitive as to their birth, were told that they were born in their mother's parsley bed, p. 25; the Spaniards here talked of a melon bed; I believe that our nurses still talk of the gold spade which digs up children. The source of *catspaw* appears in ii. 167; "take the cat by the foote, and therewith rake the coales out of the oven." "He threw stones on my house-top,

but when he found his own (tiles) to be of glass, he left his flinging."

There are the Proverbs *misfortunes seldom come alone*, p. 29, *once a knave and ever a knave*, p. 7, *many a little makes a mickle*, p. 50, which is rather different from Chaucer's phrase. There is a pun in ii. 163, "the sea affords us soles, and the earth, men that have no souls;" this, perhaps, shows that *soul* was now pronounced in our way.

There are many old phrases here, as *there is no ho* (satiety), *it is all kim, kam* (crooked), *so farre forth that*, etc., *hunger-starved*, *nimme* (steal), *seely* (silly), *to tighie* (*te-hee*), p. 158, *fall all along* (at full length), *lyther*, *other some*, *gig* (whirlegig), *ball* (latrare), *i-wis* (printed *I wish*), ii. 322, *statua*, *taken in the manner*, *cockney* (dainty brat), *to jet* (swagger), *out of his danger* (power), I was *I per se I*, ii. 226. The *too* is often repeated, as *too-too often.*

I return to the Letters in the 'Court and Times of Charles I.,' vol. ii., ranging between 1630 and 1640. We see *Joseph* cut down to *Jo*, p. 287. There are the new substantives *Queen mother*, *iron-master*. The Old English *punt* is revived as *ponte*, p. 133; this kind of boat could hold fourscore men. There is *flam* (mendacium), p. 178; Heywood had had *flim flam*. We hear of the *heart* of a country, p. 154. Bunyan was later to quote the proverb "every tub must stand on its own bottom;" in p. 159 men are left to do the same. There is the new idiom, *he is in a fair way to add*, etc., p. 141. The old *think well of* leads to *consider better thereof* (think better of it), p. 162. A man has done something *any time these two years*, p. 189; here both *at* before *any* and *in* before *these* seem to be dropped. We read of *two third parts of his army*, p. 201; here we now drop *parts*. In p. 285 the beds are no bigger than *so many* coffins; a new phrase which seems a pleonasm.

Among the Verbs we see *overmann a ship*, *block up a town*, *swallow an imposture*. In duels, a man is *called* after offering an insult, p. 257; in the next Century *out* was added. Before this time men had *swarmed;* in p. 123 towns *swarm* with men. Judges *give a man till Monday*, p. 162; here *time* is dropped. In the following

phrase *mean* denotes something like *id est; he, I mean Dalbier*, p. 206.

Among the Romance words are *incendiary, insurer, soap-boiler, combatant, scrutiny.* In p. 99 men speak *to the point;* the latter word has here a particular reference, but we use the term in a general sense. Men are killed *in the place* (on the spot), p. 202; *stede* had formerly been used in a somewhat similar sense. We hear of a *reprimand*, p. 258; this comes from *repremendum*, through the French, a part of the Latin verb that seldom appears in English. In p. 266 *scenes* stand for certain pieces of stage furniture, which are movable. We hear of *exhibits* (things shown), p. 151; our frequent Exhibitions have of late revived the word. Men *declare* themselves for a King, p. 155; here we now drop the Pronoun. A Duke is likely to *close up* with the Emperor, p. 174; hence the latter *close with an offer;* this peaceful sense is very different from the warlike *close with an enemy.* Certain troops *turn face about*, p. 178; hence comes "right about face." The King has the smallpox very *favourable*, p. 204. A prisoner lies in *the rules;* here a prison is meant. In p. 243 Bishop Williams delivers himself of the truth, that *a bargain is a bargain.*

The form *Swedeland*, not *Sweden*, was used by Englishmen even after the death of the great Gustavus; see p. 207; *Dutchland* still stands for Germany in the same year, p. 205. Lord Mackay is called an *Irish Scot*, p. 125; this adjective had long been used to the North of the Tweed for *Celtic;* on the other hand, *Scot* had by this time ceased to denote *Hibernus*, except in the old German monasteries.

In Howell's Letters, between 1630 and 1640, the former *munition* becomes *ammunition*, p. 253; in the same page *Bullen* is still written for Boulogne, the last syllable being sounded like French *ê* as in *Colen. Cause* stands for *because* in p. 255, for the sake of the metre; *vanguard* is cut down to *van*, p. 286, and *Philip* to *Phil*, ii. 64. We hear of *rich* dollars, p. 238; the English *i* and the German *ei* were taking the same new sound. The *oi* still expresses French *ê*, as *Japonois* (Japanese), ii. 65. We see *buys*, ii. 31, our *buoys.* The *r* replaces *f*, as *handkercher*, ii. 37.

Among the new Substantives are *stonecutter* (maker of tombs), *bandstring*, *the Milky Way*, *haggard* (barn). Wine has *body*, ii. 69; there is also the phrase *a body politic*, p. 242; here the Adjective follows the Substantive, which is unusual. The German squires appear as *younkers*, p. 244; we hear of *Low Dutchmen*, ii. 72, who are ruled by the *Hoghen Moghen* (high and mighty Lords), ii. 26. There are the Adjectives *half-witted*, *unclouded*, *hot brained*. Certain things must be weighed, *take one time with another*; it is said of two Kings, p. 262, *they have one another's sisters*, a curious phrase.

Among the new Verbs are *side with*, *cripple*; a tale may be *rambling*, p. 237; the ashes of the dead are *raked*, ii. 36; Strafford *kings it* in Ireland, ii. 39. There are the phrases *put pen to paper*, *wash my hands of it*, *drink himself to death*. The idea of difference, denoted by *from*, is continued in *from subjects they become enemies*, where the Catalans and Portuguese are referred to, ii. 30. The *to* is still used of measurement; *drink it to excess*, ii. 71.

There is the Scandinavian *club* (societas), ii. 3, also *baggammon*, ii. 99. The Celtic words are *metheglin* and *usquebagh*. The drink *banque* (bang) is used in the East Indies, ii. 67.

The new Romance words are *liquidate*, *domicill*, *collegue*, *impregnable*, *vapour* (jactare), *supercilious*, *vegetables*, *inebriate*, *fertilize*, *spasmatical* (spasmodic), *bugatel*. Ambassadors speak in a high *tone* (politically). Howell sends news, to *correspond* with his friend's news (give him an equivalent), p. 259; hence we apply the verb to letter-writing. We hear that *Platonic* love is in fashion at the Court, p. 259. Ben Jonson keeps a *Musæum*, p. 265 (temple of the Muses). The verb *oblige* now takes the new sense of *gratify*, ii. 8. The verb *mend* bears a new shade of meaning in *mend his pace*, ii. 29. A man's style is *polite* (polished), ii. 32; the use of this was soon to be extended. We see *invoice*, not the true *envois*, p. 247; a triumph of the Latin form over the French. The adjective stands for the substantive in *the fundamentals*, ii. 12. We hear of *verses of her composure*, ii. 27; we have changed the sense of the last word. In

ii. 31 stands our common *non-sence*, I think, for the first time. There is the Greek *symbolize with* and *optics;* also the foreign *cabal* and *elixar.*

Howell does not approve of the practice of muffling the face in the hat on entering Church, p. 274. There was a saw in his day, that a complete Christian must have the works of a Papist, the words of a Puritan, and the faith of a Protestant, ii. 23. He tells us, to our surprise, that Portugal affords no wines worth the transporting, ii. 69. He gives us the proverbs, *the spectator oft-times sees more than the gamester*, ii. 26, *money is the sinew and soul of war*, ii. 30, *no news, good news*, ii. 30.

In Wotton's 'Letters and Treatises,' between 1630 and 1639, the *oi* is still pronounced like French *ê*, as *Biscoigner*, p. 178; the *e* is sounded in the same way, as *Greham* (Græme), p. 212. There are the new words *resettlement*, *taper-headed;* also the phrase *get a gripe of you*, which is called Scotch, p. 368. The word *wit* bears its old meaning of *sapiens;* Thucydides is called a *wit*, p. 81. The Grand Duke of Florence has *a little of the merchant* (in him), p. 244; here the possessor is substituted for the thing possessed. Among the Romance words are *signature*, *to decimate*, *Sardonick*, *retirement*, *oblique*. The Latin Imperative *quere* stands at the head of a sentence, proposing a doubt, p. 103; hence our *query*. A nobleman starts on a voyage without the Queen's leave; this is called a *sally* of youth, p. 165. Buckingham had always a *vacant* face; that is, unruffled, p. 171; the word has since degenerated in meaning. It had been proposed to put Raleigh upon a *Martial Court*, p. 180; we transpose, and *court-martial* a man. A person takes a *review* of the city, p. 245; here the *re* seems needless. In p. 459 *capital* is opposed to *interest;* Dutch affairs are in question. In p. 476 *Mercury* is used for various experiments. The Scotch rebels have but a *brusk* welcome from Charles I., p. 582; the adjective has been revived in our day. A man is called "the sycophant (*per excellentiam*)," p. 175; we now throw the Latin phrase into French. Five men are the *parada* (equipment) of the Prince's famous Spanish journey p. 214; our use

of the word seems to come from the French *parade*, which is slightly different in meaning. There are the Greek *œconomist*, *exotic*, *asthmatical*, *phœnomenon*. Buckingham returned from his *excentricity* (wanderings abroad), p. 223. A Cardinal is surrounded by *banditi* and *bravi*, p. 479; the latter are known to us through Manzoni's masterpiece, dealing with Wotton's time. We hear of *Piccadillia hall*, near Hyde Park, p. 458. There is much about the elections to Eton; the recommendations of the King and of noblemen were a sore worry to Wotton, the Provost.

A treatise by Clarendon, written about this time, is added to Wotton's writings, p. 184; a man is *built for a Courtier*, p. 186; this must stand for *courtier's trade*, the possessor for the thing possessed, as above. There is also the verb *fascinate*.

Captain Bell translated Luther's 'Table Talk' about 1640; I have used the edition of 1840. The *l* is added, as *to grabble* (grope), a word of which Lord Macaulay was fond. The first *o* is inserted in the adverb *thoroughly*. The Scotch name *Jock* produces *horse-jockey*, ii. 173, which seems as yet to mean only a groom; we read of *club-laws*, p. 100, violence opposed to written law. There is the new Adjective *God-fearing*, which comes often, evidently a translation from the German. Among the Verbs is *overwrought*; also *play his reaks* (rigs), ii. 123; this is said to be connected with *wriggle*. The Romance words are *offensive*, *bigot*, *logician*, *paroxysm*; a man is *served right*, ii. 9; the Participle *confounded* is used like *damned*; *confounded pranks are played*, ii. 36. As to old phrases, *silly* still keeps its harmless sense of *poor*; for Christ is compared to a silly sheep, i. 387. The old word *grizzly* still expresses *durus*, ii. 81.

Peacham's 'Worth of a Penny' came out in 1641; it is in Arber's 'English Garner,' vi. 245. We see *nine pins*, and the game *ducks and drakes*, p. 259; a wealthy fool, in Elizabeth's time, literally hurled his coin into the Thames in this way, and thus seems to have given rise to our application of the phrase to spendthrifts. The first *cut* (in a joint) is mentioned in p. 265. Tarlton is

referred to as once uttering nothing but monosyllables at table; *yes! no! that! thanks! true!* p. 263. Friends used the greeting, *glad to see you well!* thus suppressing the first verb, p. 287. Men *go for* recreations, p. 284; here we set *in* after the verb; dogs are *wormed;* there are *broken* (ruined) knaves. A horse is *at grass*, p. 271. There is the very old *treen* (ligneus), p. 276. The Romance words are *paille maille* (the game), p. 283, *coach hire, an extinguisher*, a boy may be *captain* of his form, p. 254, a spendthrift *gallops through* his estate, p. 258. There is the proverb, *penny wise and pound foolish*, p. 267. The Russian Emperor is bracketed with the Dutch and Venetians as the best paymaster of soldiers, p. 286. Englishmen were so careless, that they always ordered a dinner at a tavern, without any question beforehand about the price, p. 274. The North still kept her old reputation for the tuneful art, as 400 years earlier; nobles and gentlemen delighted to hear Northern songs, p. 282.

In Howell's Letters, mostly written in his London prison between 1640 and 1650, we see the *n* added to an old verb, making the new *sweetn*, ii. 34. There are the new Substantives *bookman, pigsty;* there is the new-coined *lastingnes* (permanence), ii. 34; we now talk of a horse having no *last*, a still older form. Howell calls his body *a skinfull of bones*, iii. 5; the *edge* of the appetite is taken off, iii. 11. The word *magot*, ii. 45, takes the new sense of an *odd fancy*.

Among the Verbs, *clout* takes the new sense of *ferire*, ii. 53. Something must be *taken in a lump;* a letter *comes to safe hand* (reaches me), iii. 27; here we now transpose. Laws are *binding*, iii. 21; here the Participle represents an Adjective. *They must rise betimes that can put tricks upon you*, iii. 4; a saying slightly altered by us. In ii. 89 Howell calls himself a youth *about the Town;* as Nash had done much earlier.

Among the Romance words are *scientifical, compatriot, independent, convex, gaol delivery, genuin, confer notes, crucible, to overact, cross-grained, susceptible of, procedure, farrago*. There are the Greek *pathetical, cosmopolite, amnestia* (forget-

fulness); the *anti* is compounded with modern words; as *an anti-Spaniard*, ii. 92; this kind of phrase was now coming into fashion. The word *favour* had meant *donum;* we hear of *nuptial favours* for bands and hat, iii. 9. In iii. 17 the word *meridian* refers to the sun; in iii. 15 it stands for *country*. Cardinal Richelieu, we are told in i. 292, got from Rome the distinguishing title of *Eminency*. There is the new phrase, *this is enough in conscience*, i. 295; here we insert *all*. In iii. 13 great *matters* (things) are expected. A man's brain is *touched* (wounded), ii. 95. Howell lies in *limbo* (prison), ii. 101. The verb *correspond* is used of letter-writing in our sense, iii. 5. There is the Italian *contrasto*, meaning *certamen*, i. 300. The *Reformed* are opposed to the Roman Catholics, iii. 6. We hear of *non entia*, iii. 33; hence the later *nonentity*. We see *civilities* and *individuals*, both in the Plural, iii. 16, 38. Howell discards the old *certainty* for the new *certitude*, iii. 4. The Muses are called *nice girls*, iii. 27.

There is the very old verb *hansell; too too many* is used so late as 1647, iii. 35. The Turk is called the greatest Monarch upon earth, ii. 42. Snuff is referred to as *smutchin*, p. 11; this later became *snushing;* it was most popular among the Spaniards and Irish in 1646.

In Nehemiah Wallington's 'Notices of the Reign of Charles I.,' compiled between 1630 and 1640, *amassed* stands for *amazed*, p. xxiv., showing the old sound of *a* in the latter; *bead* and *yeet* are written for *bed* and *yet*, showing the strong sound of the *e;* *towth* supplants the old *toth* (dens), p. xvi.; this Northern pronunciation was taking root among the London citizens. We hear of the game of *fives* and of a *flagstaff*. There is the new adjective *sunshiny*. There are the Romance *cauliflowers*, *engines* (to put out fires). Noy did *knight's service* to the players, p. 68. There is the old phrase *upland* countries, p. 122. A man, writing from York, gives "a *smite* of our condition" (small piece); this Northern word had appeared in the 'Cursor Mundi.'

In Wallington's 'Notices,' between 1640 and 1650, we see the change in the sound of *au;* Haughton is written *Horthan*, i. xlviii. On the other hand, the *oy* still retains

the sound of French *ou;* we hear of the town *Foy*, our *Fowey*, in Cornwall, ii. 266. The old *corouns* is written *currans*, without the *t*, ii. 323. The Persian *caravan* is cut down to *van*, ii. 76, the vehicle well known to us. There are the new Substantives *deadness*, *milkwoman*. Money is given *in lump*, ii. 268. The sea is called the *great pond*, ii. 306. The Old English Genitive *hors* (equi) still survives in ii. 269, where *horse meat* is opposed to *man's meat*. The old *worship* is supplanted by *worth; men of worth*, ii. 118. There are the phrases *a sad business*, *to murder in their coole blood*, ii. 143. As to Verbs, the most remarkable thing is the survival of the old Southern Plural of the Present; as *some doeth the like*, i. lii.; we see here the hoary old relic used in 1648, when the youth Dryden was about to try his wings. The verb *bounce* keeps its meaning of *pulsare*, to be seen in the year 1220; see i. 289. There is our common *this is not all*, i. 224. We see the Scandinavian verb *slam* (ferire), ii. 94. Among the Romance words are *dragooneer*, *mass house*, *brigade*, *bear garden*, *roundheaded*, *disaffected*, *command in chiefe*. There are the phrases *second a motion*, *ride double*. Money is *imbased* (debased), i. 239; honesty will *pay*, i. xlix.

Sir Samuel Luke, who afterwards sat for Hudibras, is mentioned with seven others as the bravest men on the Parliament side at Edgehill Fight, ii. 155.

We see *Old Nick* used for the devil in the year 1643 (Ebsworth's 'Merry Drollery,' p. 394); this some connect with *nicor*, a spirit.

Weldon published his 'Court of King James' in 1650; I have used the edition of 1817. The Scotch name *Hume* is now sounded *Hewme*, p. 3; the great Coke appears as *Cook;* the *oo* seems still to be sounded like *o*. The *grip* (grasp) of the earlier part of the Century is now written *gripe*, p. 57; we use both forms of the noun. A man is compared to a *toole* in the workman's hand, p. 10; the phrase seems to be new. We read of a man's *law* (manner of applying the law), p. 34. King James used to call dissimulation *king-craft*, p. 32. The *burthenous* of 1576 is now changed into *burthensome*, p. 27; a gentleman is *well*

bred, p. 19. Among the Verbs are *come into play*, *cut cards*, *it is to be hoped*, *keep early hours*, *take* (paint) *a picture*, a man *strikes in with* a faction (connects himself with), p. 30; perhaps this led to *strike a trail*, *strike ile*, etc. There is the phrase *on all hands* (ubique), p. 21. The Romance words are *trencher-scraper*, *letter-carrier*, *palliate*, *stiletto*. We still read of the *summa totalis* of a man's words, p. iv. Before this time men were said to agree with air, food, and soil (this lasted down to 1700); but now, business does not agree with a man, p. 16. A phrase of Mabbe's is slightly altered in p. 27; *carry it with an high hand*. A messenger is called *an express* in p. 30. In p. 42 *country dances* are opposed to French *danses*. A man is *but one degree from* a fool, p. 6. There is a variation of the Scandinavian *pracka*; we have already seen a *prigġar* (fur) in Awdeley; in p. 17 a man *progs* (begs) for suits at Court; our *prog* comes from this, since food is the fruit of begging; Meg Merrilies says, *sair I prigged and prayed*. There is the phrase *all the water runs to their mills*, p. 19, applied to the Howards, who got everything at Court.

In these times we read much of *redcoats*, *arrears*, and the *self-denying* ordinance. The following words come from Dr. Murray's Dictionary: *upon this account* (ob hanc rem), *a-la-mode*, *adroit*, *avenue* of trees, brought in by Evelyn. The old *asparagus* is corrupted into *sparrowgrass*. Hitherto eggs had always been *addle*; the word is now turned into a Participle, like *newfangled*. We see the verb *alarum*, used in the sense of *terrere*; it was to be contracted rather later. There is the curious noun *nothingness* compounded from *nothing*. In 1656 Blount uses *alliteration*; a most helpful word when the history of the English tongue is in question.

In Howell's 'Letters' (1650-1655) we see *idea* in the Verses of the Preface, with the accent on the first syllable; but in p. 44 we have *idæa*. The *oy* and *au* are still sounded like French *ou*, especially in proper names; we find *Ployden* (Plowden) and *hauracane* (hurricane); in p. 83 both *Pouls* and *Pauls* stand for St. Paul's Church. In p. 86 a Shakesperian phrase appears in the guise of *gig by*

geoul. There are the new Substantives *spring-lock, a cooler, bow-leggs; Jocky* is still used for a Scotchman, p. 34, and this was to last for more than a Century. In the North a *wea bit* is allowed to every mile, p. 67 (a mile and a bittock); this *wea* (via) may have had its influence on *wee* (parvus). In p. 76 we hear of a *shagg dogg* (rough coated); hence came Wycherley's *shock dog* and Pope's *Shock.* Edgehill was a *tough battail*, p. 38; a new sense of the Adjective. There are the Verbs *buoy up, open a case;* maids, when given in marriage, are *put off*, p. 20 (got off). The old *way* is changed into *by;* "I must tell you, *by the by*, that," etc., p. 31. A writer endeavours *all along* (along his whole course) to, etc., p. 78; here the preposition is set after the case governed. The *at* still retains the old friendly sense in p. 84; "you have bin often *at me*, that I should impart," etc.

There is the Dutch *wise aker* (wijs-segger, wise sayer), used scornfully in p. 19; Gibbon connects this curious word with the great name of Guiscard. Howell remarks on the strange fact that the Dutch *crank* (æger) is used in English for *well disposed*, p. 51; it retained its first meaning in 1560; in our days it means *lively.*

Among the Romance words are *parboil, the Univers, siesta, ejaculation, separatist, cajole, coalition, naturalist, tulyp, gendarmery, series.* A face *reflects* in a glass (Preface); a new sense of the verb. The old word *essence* (being) gives birth to the Plural *essences*, with a very different meaning, p. 5. The word *latitude* is no longer confined to geographers or navigators, but means *libertas*, p. 19; soon the *Latitude men* (latitudinarians) were to appear. In the same page *puppy* stands for a *fool.* A letter is sent under the *covert* of another person, p. 59; a new sense of the word. A metaphor may be *pressed* hard, p. 61. Things appear by cross *mediums*, p. 11; a strange Plural; there is also *effluvium*, p. 120. We see *pulpiteer*, p. 65; it has been revived by Lord Tennyson. The word *failing* stands for *peccatum*, p. 92, and is very different from *failure.* Men present their *respects* at the close of a letter, p. 26; a new Plural. Howell gives the derivation of the Shake-

sperian *pourlieu*, connecting it with *forest*, p. 40. He talks of the *noblesse* (nobiles), p. 53.

He repeats the proverb in Mabbe; "he who hath glasse windowes of his own, should take heed how he throwes stones at those of his neighbours," p. 91. Also, "it is never over-late to mend," p. 92. He wishes a friend the old compliment of England, "a merry Christmas and a happy new yeer," p. 28. Howell is a critic, for he says of the English, "we do not pronounce as we write, which proceeds from divers superfluous letters;" he objects to the silent *e* at the end of *done*, *some*, *come*. He takes credit for writing *physic*, *favor*, *toung*, *busines*, *star*; not *physique*, *favour*, *tongue*, *businesse*, *starre*. He omits what he calls the Dutch *k* in most words, writing *logic*, not *logick*; see p. 125.

Mr. Ebsworth has lately reprinted certain poems of 1656 and 1661, called 'Choice Drolleries.' The old form *denay* (deny) is still used; the *u* replaces *a*, as *clutter* for clatter; the word *ale* rimes sometimes with *small*, sometimes with *wail*, p. 117; Shakespere's *bunch back* becomes *huncht back*, p. 51. The new Substantives are *blobber lips*, *a sing-song* (poem), p. 393. The word *jaw* takes its slang sense in p. 120; *to open his jaw* (utterance). The word *glee* is now applied to a piece of music that is sung, p. 156. We hear of a nasty Irish *being*, p. 243, a corrupt form repeated in 'David Copperfield'; the old Scandinavian *bygging* (habitatio) was confined to the North and East of our island. The name Susan is cut down to *Sue*, p. 242. We hear of a *blood-shot eye*, p. 12. Among the Verbs are *to pot* (kill) *a man*, p. 123, soldiers *keep their ranks and files*, p. 145. There is the Celtic *noggin*. Among the Romance words are *florist*, *dramatiske* (dramatist), *trouper*, *free quarter*, which is described, since it was something new in England, p. 59; men are called *save-alls*, p. 51. We hear of *thy Ho go*, p. 34; Howell's former *hougou*. We hear of *mackarumes* (maccaroons), p. 90.

There is much of the Western dialect brought in, p. 57, as *ch'ill* (I will), *zel* (sell), my beasts be *ago* (gone), it was *azee* (seen); in this last the *a* replaces an old *i*. In p. 73

there is an imitation of Old English, as *y-tought* (doctus), *leire* (scientia); there is the old *heart-blood*, p. 87, and the obsolete *lordings*, p. 363. The Shakesperian Interjection *facks* is put into a Somersetshire clown's mouth, p. 290; it survives in Ireland as *faix!*

Mr. Ebsworth has reprinted another work, the 'Merry Drollery,' dating from 1661. In p. 225 *slaughter* is made to rime with both *water* and *after*; this seems to show that the latter word was pronounced something like *arter*. In p. 13 both the Old English *thrilling* and the Dutch *drilling* are applied to a sword boring a hole. Among the Substantives are *king-killer*, *stingo*, *brimmer*, *Jew's harp*; there is the cry, *hot codlings!* p. 332. A *tub* is connected with preaching, p. 176. The word *boor* is used in scorn, p. 282. The word *chit* had meant *catulus* 300 years earlier; it is now used of a girl, p. 152. The woman's name Prudence is now cut down to *Prue*. Among the Verbs are *knock under*, with no Accusative following the last word, p. 288; in *to earth a fox*, p. 300, a new verb is coined from a noun, very different from the old *eardien* (habitare); *to unearth* had come a few years earlier. Wit is said to *flash*, p. 66, a new application of the verb. Men *hang up good faces*, p. 208; hence "to pull a long face." We hear of a *fizzling* cur, p. 143. In p. 228 a man is *off the hooks*; one bursts out with a *ha ha*, p. 221; there is the oath *fore George t'is true!* p. 318. We see the Dutch *rummer*. The Romance words are *rasie* (racy), *fluent*, *mincepie*. A man is called *a Hector*, p. 9; we read of Oliver's *mermydons*, p. 254; of *Presbyter Jack*, and of *Jack in a jugler's box*. In p. 198 stands "the greatest *Dons* in town;" here English big wigs are meant. The word *item* is made a noun in p. 23; and *congey* expresses a *bow*, p. 36. The word *battledore*, being confused with *bat*, is now applied to a toy, p. 60. The word *plaguy* is used much like an Adverb; *plaguy hard*, p. 258. We read of *a first couzen*, p. 346, a new term; *chocolate* also appears.

Some of our commonest phrases are found; thus, *as soon find a needle in a bottle of hay*, p. 79, *as he brews, let him bake*, p. 224, *plain as a pike staffe; fetch them over the*

coals, p. 228, *no man will touch her without a pair of tongues*, p. 229. Bad verse is connected with the bellman, p. 179.

In p. 89 we see—

> "Three children sliding thereabouts
> Upon a place so thin,
> That so at last it did fall out
> That they did all fall in."

Something like the other two stanzas follows, but not immediately.

The word *Taffie* stands for a Welshman, not Harrison's old *David;* the Celt uses *her* for *she*, p. 129. In 335 *Teg*, the later *Teague*, stands for an Irishman; also *Shone* (Shane); in p. 130 come the Irish words, *Ohone, a Cram a Cree!*

A fox hunt is described, p. 39, the victim appearing as *Reynold;* the Duke of Buckingham (Zimri) was a great lover of this pastime; and after 1660 it flourished more than in earlier ages. These 'Drolleries' are not very delicate; but we see here the practice of printing a dash instead of unpleasant words; thus in p. 52 the word for *meretrix* is left unprinted; it is the same with Chaucer's old word *swive*, p. 289. The old form *snew* occurs for a rime, instead of *snowed*, p. 30.

We have some Letters of Sir Dudley North's, written about 1660, and preserved in his brother's 'Lives of the Norths;' see ii. 302 of the edition of 1826. The *d* is clipped; *brand new* becomes *bran new*, p. 315. We have the sea terms, *offing*, and *from stem to stern*. A new Superlative is coined, something like *uppermost;* a certain ship is the *headmost* of the fleet, p. 307. Among the Verbs are *freshen*, *ship seas*, *weather* an island. There are the foreign words, *jamb* of a door, *rivulet*, *factory*, and the Eastern *sofa* and *dragoman*. The father of Judge Jeffreys used about this time to foretell that his son would *die in his shoes* (be hanged), p. 4.

Here ends this division of the English tongue; but the old-fashioned style was to last many years longer, side by side with the easier turn of phrase brought in at the Res-

toration; this we see by Sir Thomas Browne's writings. The chief objection to making 1660 the year of partition is, that thereby Milton's works are divided. But his great masterpiece had little effect upon the subjects of Charles II., if we compare it with the works of young Dryden.

CHAPTER V.

DRYDEN'S ENGLISH.

1660–1750.

A NEW era begins with the Restoration, though certain great works still in the future, works such as those of Milton and Clarendon, were yet to recall the old style of English, illustrated in the last Chapter. Swift, who was born about this time, says many years later, when writing his 'Proposals for improving the English Tongue,' that Charles II. and his courtiers, who had long lived in France, wielded an evil influence; the Court, which used to be the standard of propriety, became for fifty years the worst school in England for that accomplishment. Plays were now written, filled with affected phrases and new conceited words. Poets brought in the barbarous habit of cutting words short, to suit the measure of the verse. But in spite of Swift's complaints, this new period abounds with great prose writers, whose easy simple style is too much neglected in our days. Dryden led the way, and was followed by a noble band.

Our attention is first called to a Satirist, whose wit did much for the cause of returned Royalty, and who was shamefully neglected by the party he served. Butler brought out the first two Parts of his 'Hudibras' in 1663 and 1664. He sounds the *a* both in the old and the new fashion; for *places* rimes with *classes*, *mane* with *rein*; this double sound of *a* lasted for seventy years. The *au* supplants *e*, as *jaunty* for *genty* (genteel); it is sounded like *o* in the French way, for *assault* rimes with *bolt*. The *i* sup-

plants *a*, as *higgle* for *haggle*. The word *fire* appears as a dissyllable in the line—

"Tho' by Promethean fire made."

The *oi* seems to change its sound; *coil as* rimes with *Hylas*, *jointure* with *mind t'her*. The old *capricio* becomes *capriche*, not far from *caprice*. The *b* replaces *p*, as *drub* for the old *drepan* (ferire). The final *g* is clipped in *pudden*. The *p* replaces *t*; *hicket* becomes *hiccup*. The final *t* is clipped; "fight upon *tick*," Mabbe's *ticket*. The *w* is not sounded; *sight wou'd* rimes with *knighthood*; the phrases *I ool*, *I ood* are still used in some shires. The long *videlicet* is cut down to *viz.*, for the sake of a rime.

Among the new Substantives are *trustee*, *turnstile*, *onslaught*, *ranter*, *locket*, *houseful*. The old *crone* gives birth to *crony*, something like *gossip*. The word *scum* is now scornfully applied to human beings. The word *hand* is used as a term of measurement; a certain gelding is *twelve hands high*. The word *kite* is applied to the well-known toy. Ben Jonson's *pug* (a *puck*, imp) is now used of a dog. We hear of the *New Light* of the Puritans, a phrase that lasted into our own Century. The *ness* is used to compound new Substantives, as *selfishness*. We see *snippet*, something snipped off. The phrase *fop-doodle* stands for *stultus*; I suppose this paved the way for *flap-doodle*, which Marryat assures us is the stuff they feed fools on. There is our common *out of harm's way*, *wholesale critics*, *the twenty miles an hour pace*, a man beats the wind (by) *three lengths*. A new kind of Apposition appears, perhaps derived from the Classics; something is done *by inward light*; *a way as good*.

Among the new Adjectives are *pyebald* (no longer *piedbald*), *two-wheeled*, *fallow* (used of soil), *humdrum*, *wistful*, *blustrous*. Men fight like *mad*; here the adjective stands for the substantive. Acts are done *in cold blood*; the *cool blood* of Wallington's time. Something is not *worth the while* (the time spent on it). The knight's religion is *Presbyterian true blue*. The old *cliver* of the year 1230 was perhaps confounded with the French adjective *deliver*; we see our *clever*. The *else* takes a Plural sense; *all rivals else* (alii).

There are the new Verbs *to dry-nurse*, *to loop-hole*, *squelch*, *slur*, *slaughter*, *wheedle*, *imbrangle ;* from this last comes the noun *brangle* that Swift loved. There are the phrases *bind him over*, *let lodgings*, *bear grutch to*, *go his half*, *lay in a stock*, *make use of*, *beat up quarters*, *run a-tilt at*, *keep pace with*, *as I see good* (fit), *smell powder*, *bring* (in) *money*, *make over to*, *take him down a peg*, *leave no stone unturned*, *fetch and carry*. The *take* had long borne the sense of *vadere ;* we now have *take after him* (imitari), where *after* bears its old sense of *secundum*. A practice is *made out* lawful. The old *reach* adds to the sense of *extendere* the new meaning of *pervenire ;* they *reach* a place. The phrase *standing fight* is opposed to *pursuit ;* this may have led to our *stand-up fight*. The phrase *hold forth* is here confined to preachers ; it had meant before *proceed* in a general sense. A Superlative Adjective produces a new verb, *to worst him*. The poet speaks of some conquerors, *you know whom*. There is the new phrase, "a head was musket-proof, *as it had need to be*."

Among the Adverbs are *hang off and on*, *on holidays or so*, where the *so* must stand for *such*. The *out* comes more into play ; the old *cut him work* of 1630 becomes *cut work out*. Men *stand out* (resist).

As to the Prepositions, something is done *on the same score* (for the same reason), men are *upon duty*. The *above* is used in a moral sense ; men ought to be *above such fancies*. They depose *to things*, as before they spoke to a motion. They are *bred to a trade*, recalling the Old English *to þam þe*, when purpose is denoted. Instrumentality is expressed by a new phrase ; something is done *by dint of hard words ;* the old *dint* had meant *ictus*. Manning had already had *through dint of*.

The word *troth*, standing by itself, is used as an Interjection; *by my* is dropped.

There are the Dutch *blunderbuss* (donderbuss, thunder-box), *trigger* (trekker, puller), *drill* (of soldiers), *bumpkin* (boomken, little tree, blockhead), *brandy wine*, which also appears in the contraction *brandy*.

Among the Romance words are *harangue*, *supplies*, *entity*,

notice, proletarian, lampoon, rank and file, respective, join forces, trivial, hash, posture, romantic, identic, matter of fact, cross examine, a copper plate, your concerns, it concerns him, classic writer, self interest, plumcake, fribble, patrol, quarter day. There are the Greek *crisis, sarcasmus* (also written *sarcasm*), *to hector, statics, eccentrick.* From the Arabic comes, through the Romance, *talisman;* the Turkish *chiaus*, already seen, has given birth to the verb *chowse;* the London *Coffie houses* are mentioned. The French *comrade* still takes the accent on the last syllable; we see *ragoust, valet de chambre, champaign* (wine), *flambeau*, also the Italian *opera; cravat* comes through France from Croatia. We have the Latin *classis*, with its Plural *classes*, bearing the meaning of our *class;* there is the strange Plural *specieses;* also the phrase *ex parte.* The word *tract* (tractus) is applied to land. Something is broken *in the carriage* (while being carried). Heralds are said to *cant* (use technical terms); our *canting heraldry* bears a rather different sense; *cant* is not yet connected with religion. There is the curious Plural noun *carryings on*, like our later *goings on;* guns may *carry* low. One way of winning the love of ladies is said to be "swallowing *toasts* of bits of ribbon;" *toast* was soon to stand for a lady. There is a well-known reference to "the place where honour is lodged" in the human frame. The word *several* plainly stands for *multi* in the phrase *several different courses.* The verb *pump* is used for *enquire.* There are the phrases *change hands, dissenting brethren, certain as a gun, to face about, man of honour, to cheer up, tobacco stopper.* There is *rally* (in fight) from the Latin *re, ad, ligare; rally* (banter) appears in Wycherley about the same time, and comes from *radulare, radere.*

There are the very old phrases *nim* (capere), *ridge* (back of a horse), *overthwart, jump* (agree) *with.*

A man is loth to look a gift-horse in the mouth; fools count their chickens ere they are hatched; two words to a bargain; nine tailors make a man; men bid the Devil take the hindmost. Hudibras is compared to a sculler, when

"he's fain to love,
Look one way, and another move."

This idea is a favourite one in our literature. A woman informs the hero, whom she has stricken down, that he has got her for a Tartar; hence our "catch a Tartar."

I take from Dr. Murray's Dictionary some words of this time, such as *band* (of music), *barometer*, *banister*, *bargee*, *afterthought*, *air-pump*, *adad!* the parent of the Irish *bedad!* The word *adventurer* is now applied to one who lives by his wits. Spelman in 1664 changed the old *aerie* into *eyrie*, thinking that the word must be derived from *egg*. Skeat gives us *tattoo* (beat of drum), from the Dutch *tap* and *to*. To this Century we owe *surround*, which is no translation from the French.

In 1665 Dr. Sprat brought out a sharp Review of Sorbière's travels in England; I have used the reprint of 1708, which is added to a translation of the Frenchman's book. The old *Depe* is now written *Diep* (Dieppe), p. 109; the *i* being probably sounded as well as the *e*. Among the Substantives we see *Billingsgate language*, p. 158. England could still strike off the long compound *unneighbourly*, p. 171. Men may *come in for* a share of things, p. 143. The *to* in 1220 had meant *in the senses of;* as "it stinks to God;" Sprat continues this unusual meaning of *to; how will this sound to him?* p. 162. We had long had *a right to* anything; we now find *pretenders to learning*, p. 169. Among the Romance words are *ill-natured*, *crowned heads*, *rarities*, the French form *charlatan*, *ferule*, *romancer*, *romance*. We hear of an *obliging* gentleman, p. 109; of *diverting* doctrine, p. 168; here the Participle is used as an Adjective, a fashion much in vogue about this time. It is strange that this Anglican Doctor speaks of the Pope's disciples in England as *Catholicks*, p. 130. A man is hanged in *effigie*, p. 141; the word is printed in Italics as being Latin. We hear of the *Belles Lettres*, p. 154, a phrase not printed in Italics. We find *polite learning*, p. 155; here the adjective does not mean *courteous*. The word *genius* had meant hitherto simply *ingenium;* in p. 173 we see the odd form *genius's* (men of talent); the word, in

this shifting of meaning, had followed in the track of the Teutonic *wit*. The adjective *extreme* is made a substantive ; *the other extream*, p. 156. An author has a manner of *turning* things, p. 163 ; hence *turn a compliment*, and many such phrases. The *vain stuff* of 1580 now becomes simply *stuff* (nonsense), p. 164 ; it was soon to be used as an Interjection. The word *surloin* reappears in p. 175, after a long sleep ; the usual derivation of the term is a fable. There is the Greek *pragmatical*. We find the old phrase *the King's ill-willers*, p. 143. Sprat, in p. 159, touches on the Frenchman's complaint, that he could not understand the English pronunciation of Latin ; the defence is, that all nations speak Latin as they pronounce their Mother Tongue ; the English at this time must have sounded their vowels in a way very different from the French usage. Clarendon's remark is quoted in p. 170, that hardly any language in the world can translate the English phrase *good nature ;* this "ornament of our language" had certainly not been known a Century earlier. The neglect of the unities of time and place on our stage is commented upon ; Sprat, happy critic, defends his country by saying, that for the last fifty years (that is, since Shakespere's death) the English stage has been guiltless of such *absurdities*, as this neglect implies, p. 166. So famous were English divines, that the Dutch made bold with our sermons, as well as with our fishing, p. 173. The 'Icon Basilike,' it appears, is a "book which we dare oppose to all the treasures of the Eastern and Western Languages," p. 173.

Wycherley wrote his four 'Comedies' between 1659 and 1671, if we may trust the dates he gave in his old age to Pope. His new words and phrases (many of them are repeated by Dryden) seem a lively comment on the tendencies of the reign of Charles II. I begin with

Love in a Wood.[1]

Here the *aw* is still used for French *ou*, as *chawed*

[1] I have used Leigh Hunt's 'Old Dramatists' (Routledge, 1880). I refer to the pages of this work here, and also when I come to Congreve, Vanbrugh, and Farquhar.

(chewed) *jests*. The *u* supplants *i*, as *snub* for the old *snib*. There is the contraction *don't* (do not); the former *gillot* (puella) of 1530 makes way for *jilt*, which, moreover, becomes a verb. The old *cytere* (cithara) gives birth to the fiddler's *kit*. The *k* is softened; the *fikin* (vagari) of 1440 becomes *fidget*, p. 12. The *l* is added, as *quibble*, the old *quip*. Among the new Substantives are *matchmaker*, *linkboy*, *pinner* (vestis), *marker* (at tennis), *shyness*, *pit* (of theatre). The word *fop* has not yet got our sense of the word; it seems to mean merely *stultus*, and is applied to a starched citizen, who makes no pretensions to dress; *townfops* are mentioned elsewhere. The word *wit* no longer represents *sapiens;* in p. 12 the *court-wit*, the *coffee-wit*, the *judge-wit* or *critic* are all described; the first of these is able to write a lampoon; in p. 16 *wit* stands for a *riotous profligate*. A parent calls her daughter *huswife* (hussy), p. 17. The noun *dun* (creditor) is seen, due to the old verb *dunien* (sonare); the dun *thunders* at your door. The old *waschunge* (lotio) becomes simply a *wash*. We hear of *Park-time* (time to go into the Park). The scornful Vocative *child* is addressed to a young person, p. 18. The old *quacksalver* is cut down to *quack*. Something is said to be *of long standing*, p. 22; Latimer had used the noun in a very different sense. Among the Adjectives we read of a *happy* thought, p. 30; like the *happy writer* of p. 16. There is the comment, "t'is very *fine*," p. 26. A man is *worse than his word*, p. 33. There is great confusion of the cases of Pronouns, as *thee and I; us could not deny*. In p. 33 stands *it was me you followed;* hence our common *it's me*. The *thee* and *you* are often addressed to the same person in one speech. The *it* is used in a new sense; *since you will have it* (the truth), p. 7. Among the Verbs are *put to the blush*, *keep up with*, *cock his hat*, *match ribbons*, *set me down* (from a carriage), *I take your word*, *keep him in countenance*, *take a liberty*, *disown*, *give me my revenge*. A man *draws with a woman*, p. 5; hence a waggoner on the road was likely to *draw up with* (court) Jeanie Deans, as Scott wrote 160 years later. The old *you mistake* gives way to a new Passive form; *you are mistaken*, p. 17. We

have seen a *tearing* groan about 1610; in p. 17 we read of *tearing* (boisterous) wits, and in p. 41 of *tearing* ladies; hence come our *tearing spirits*. Our modern *toss up* is represented by *I'll throw up cross or pile*, p. 18. A man *looks his friend out*, p. 26; we substitute *up* for *out*. Men *unbend themselves*, p. 30; here we drop the last word. A man proposes to make a disreputable girl *honest* by marrying her, p. 35. A woman has but one gown *to* her back, p. 20; this *to* stands for the earlier *on* and the later *for*.

There is the Low German *fob; fob of liberality*, p. 5; we use it only for *watch-pocket*.

The Romance words are *raillery*, *jackpudding*, *pomatum*, *grimace*, *bib* (of a child), *cash-keeper*, *modish*, *counterplot*. The word *Mistress* is still applied to an unmarried girl; she is called *Miss* by a most respectful lover, p. 52, which is something new; but the old *miss*, in its evil sense (*miss-woman*, *amica*), is seen in p. 30. The noun *treat* appears, and is plainly a novelty; "fetch us a *treat*, as you call it," says an old-fashioned Alderman, p. 20, when ordering a collation; this *treat* is also made a verb. We hear of a lady's *style*, p. 14; hence the later *stylish*. We read of *chairmen* and *chairs*, a new mode of conveyance. The word *assignation*, in its worst sense, stands in p. 27. Men play *on the square* (honestly), p. 25. A woman *diverts her griefs*, p. 33; a dance *diverts her* when sad, p. 35. We hear of the old *Pall Mall*, p. 13. There is the Italian *gusto* (taste); *china* appears in a catalogue of furniture, p. 20; *coffee-house sages* are by this time well known, p. 5. At taverns we meet with both the old *drawer* and the new *waiter*. There is the new phrase *led captain*. A man, to express his unwillingness to answer a question, replies with *your servant*, p. 8; the same phrase is afterwards used when a guest is welcomed, p. 48. A wit is *severe* upon certain things, p. 12. A man is said to be *solvable* (solvent), p. 22; *insolvencies* appear about this date. We see the noun *rencounter*, p. 25; our pressmen persist in going back to the French form of this word. A trick will not *pass*, p. 31; here, I suppose, *observation* ought to follow the verb.

As to Proverbs, we see *walls have ears*, *familiarity breeds contempt.*

The Gentleman Dancing Master.

Here the *i* supplants *ee*, as a merry *grig* (Greek); the *o* supplants *a*, as *shock* dog for Howell's *shag* dog; we see the contraction *won't*, like *don't*. The *ch* replaces *t*, as *sploach* (macula). There are the new Substantives *butter-milk*, *half-crown*, *snuff-box*, and *sputter*, formed from *spout*; we hear of a girl being in the *teens*, referring to *thirteen*, etc., p. 55. There is a hint of *pin money*, p. 67, where a bride asks for advance money, five hundred pounds for pins. The words *gipsy*, *jade*, and *flirt* are now applied to women; we also hear of a *jilflirt*, p. 53; *jilt* had already appeared. A man's luggage is called *the things*, p. 47. Great scorn is expressed for *old Queen Elizabeth furniture*, p. 67. Among the Adjectives is *unthinking*; also *hugeous glad*; *hugely*, like the later *vastly*, was to be long a favourite Adverb. The *one* stands for *me*; *you frighten one*, p. 45. Among the Verbs are *I'd have you to know*, *pick and choose*, *take up with it*, *stand corrected*, *cocked hat*. There is *take the plie*, p. 54, here marked as a new phrase; it was loved by Macaulay. Among the Prepositions are *at any rate*, where the *at* supplants Heywood's *in*; *you are at your beastliness*, *heir to something*, *out of humour*; the command is given, *about* (round) *with her*, p. 52, like *bout ship*. There is the Interjection *pshaw!*

There are the Dutch words *grum* (afterwards supplanted by *gruff*) and *mump* (cheat), which Macaulay used in his History.

Among the Romance words are *travesty*, *unconcerned*, *second hand coach*, *complaisant*; also *beau monde*. A woman may be *spirited away*, p. 47. A coach ought to be *sociable*, p. 67; from this adjective a vehicle was afterwards named. We hear of *advance money*, p. 67 (money paid in advance). We see the proverbs *dreams go by the contraries*; *forewarned, forearmed.*

The Country Wife.

The initial *b* is dropped in the oath *egad;* there are contractions like *cit* (citizen); also *be'nt* (be not), p. 90, as in our modern *baint you.* Among the new Substantives are *settlements* (marriage), *cross breeding* (in raising stock), *strapper.* We hear of love *at first sight,* a *black coat* (parson). The word *seat* now means a *country mansion,* p. 86. There is the name *Biddy.* We read of the *drawing room* at Whitehall, p. 74; forty years earlier this had been written *withdrawing room.* In p. 82 a speech is made, to which comes the retort, *that's a good one!* here the *one* seems to express *sentiment.* Among the Verbs stand *snack* (go shares), p. 81; a new form of the old *snatch.* We have here *fight your battles, do your business* (ruin you), *club with him, pin himself upon you.* In p. 78 we hear of a *tea-drinking* fop. We have already seen *considering thy youth* in Chaucer; the Active Participle begins to be much developed about this time; in p. 97 stands *supposing we had drunk;* this is a Dative Absolute, (*us*) *supposing.* A new adverb appears; *devilishly deceived,* p. 98. There was to be a new use of *for; I'll take care for one,* p. 73 (for myself); this led to *I for one.* Men love *out of their rank,* p. 77. The new Interjections are *Gemini* and *he he;* the laugh that rather later supplanted the old *te he!* There is the Scandinavian verb *thrum,* something like *drum;* also *squab* (pinguis). The Romance words are *operator* (in physic), *burlesque, to junket.* We hear of *a man with a title* (lord), *a dressing room, man of pleasure.* A quack is still addressed as *Domine Doctor,* p. 89. There is the new phrase in reckoning time, *a quarter of a minute past eleven,* p. 70. Both horses and ladies may be *aired,* p. 74. People talk of their *place-house* in the country, p. 74. A man is *bubbled* (tricked) of something, p. 81; a lady is *squired* about, p. 90. We see *hocus pocus;* the old derivation of this, *hoc est corpus,* is now given up. There is the very French idiom *he has reason,* p. 71; the form *raillieur* (railer, rallyer), p. 75, kept its ground for many years. Wycherley, a Salopian, uses the old word *gamesome,* which

is first found in Salop. He talks of *tousing and mousing* people, just as Tyndale had done. The town ladies freely use the Participle *damned;* one of them spits to show her disgust, p. 110. In p. 79 stands the well-known story of the confessor who taught the hostler to grease the horses' teeth.

The Plain Dealer.

The *a* replaces *e*, as *confidant*, in the sense of a keeper of secrets. Shakespere's *voluntary* is now replaced by *volunteer*. The *i* replaces *e;* the old *on kenbow* becomes *on kimbow*, *akimbo*. There is the contraction *d'ye* for *do ye*. The old *gobbet* (piece of work) is cut down to *job*, p. 139. We see both the old *tarpaulin* (nauta) and the contraction *tar*. Among the new Substantives are *nincompoop*, *catcall*, *game cock*, *hunks*. We see *box* (at a theatre), *leading strings*, *wooden leg*, *woman of business*, *meeting house*, *weather glass*, *holiday captain*. The Scotch talk of an *unfriend;* in p. 104 a man is called *my no friend*. The Northern words *dowdy* and *tiresome* are brought to London. The word *bully* has lost its old kindly sense, and means a noisy coward, p. 137. There is the contraction *Jerry* for Jeremiah. A startling act done by a lady is related with the comment *there's for you*, p. 113; I suppose *a lady* is dropped after the verb. Men laugh *on your side*, p. 115; hence must come "laugh on the other side of your mouth." The Adjective stands for the adverb in p. 115, *use him as bad* (as others are used). Among the verbs are *bilk*, *bid fair for*, *a chopping boy*, *snap him up* (in talk), *run the gauntlet*, *dip an estate*, *rig him out* (with clothes), *think better on't*, *play the card*, *take her off his hands*. Some of these phrases, though 200 years old, are still reckoned slang. The phrase *blow up* seems to bear the sense of *abuse* in p. 105. A man is *killing* with ladies, p. 115; hence *lady-killer*. A person *drops away* money in a lawsuit, p. 119; here we suppress the adverb. The word *shame* passed from *dedecus* into *dolus*, and became a new cant word in London; men *sham* and put *shams* upon others, p. 124; Macaulay classes this word with *mob;* both terms came into great vogue a few years later. In p. 107 the hero, in

one sentence, uses eight verbs compounded with *out*, as *outbray*, etc. In p. 116 stands the polite *I beg your pardon.* The verb *to lawyer* is coined in p. 129. There is the phrase *one knows not where to have you*, p. 130. The *on* and *of* are confounded as much as ever; "I wish I were well out *on't*" stands in p. 119. Conjunctions are made nouns; something is not to be done upon *ifs* and *ands*, p. 120. There is the Interjection *O la!* p. 123. The Scandinavian words are *slattern*, *doze*. A word of Harvey's appears in the proper name *Mrs. Hoyden*, who calls people by their surnames, p. 113.

Among the Romance words are *cutlass*, *intrinsic*, *latitudinarian*, *beef eater*, *vexatious*, *common-place chat*, *superfine*, *superannuated*, *nudities*, *musk cat*, *a cashier*, *joker*, *to refund*, *parry*, *push his fortune*, *sinecure*, *chamber practice.* There are the French words *billet doux*, *eclaircissement*, *faux pas.* On the other hand, we read of a *double-meaning* saying, p. 114; the French of this was soon to be in English use. We see the new coin, *a guinea;* also *alcove*, coming from the Arabic, though not directly. A man *spunges* (absorbs) wit, p. 104; hence "spunge on a friend for something." A *convoy* is a term now applied to a fleet, p. 109. The word *animal* is used as a term of abuse, p. 111. A man may be *an original*, p. 111, and may be a lady's *aversion*, p. 112. Eyes are said to *languish*, p. 113. One man may be the *echo* of another, p. 114. The *Gazette* is now appropriated to martial matters, p. 114. There is the phrase *impose upon you*, where *fraud* must be dropped after the verb, p. 120. We hear of a lawyer's *brief*, also called his *breviate*, p. 121. We see in p. 120 how *story* came to mean *mendacium;* a lawyer proposes to tell *a fine story, a long story*, etc., in Chancery. Some people call extortion *the honest turning of a penny*, p. 125. There is the phrase *you may please to be gone*, p. 135; we drop the two first words. A fencer pushes *in guard*, p. 137. A lady grants *the last favour, as they call it*, p. 138; this is a Shakesperian phrase. There is a phrase, afterwards employed by Pope with great effect, *damn with faint praises*, p. 104. The ladies begin to be fond of the term *horrid.* A lawyer bears a *green*

bag, not a *blue* one, p. 121. The rugged old man-hater, the counterpart to Molière's Misanthrope, embraces another man, p. 138; this mode of greeting, so strange to us, lasted down to the public life of the great Fox. There is the Shakesperian *mammock* (frustum), p. 127; also the cry of remonstrance *so, so!* (gently!), p. 134; this had been used by Othello when slaying his wife. There is the Proverb *fair words butter no cabbage*, p. 139; we now turn the last word into *parsnips*.

Dryden's comedy, 'Sir Martin Marr-all,' dating from 1667, was taken from Molière; many of Wycherley's new words appear again. The *d* is added to round off a word, as *schollard*. A grown-up person is called a *baby*. There are the compounds *thick skulled* and *soft headed*. Among the Verbs are *let out* (secrets), *leave the field free*, *beat him to a mummy*, *it is thrown away upon you*, a man *hugs himself* (is proud). No one *comes near me* (rivals me), a new phrase. There is the phrase *teach your grandam how;* here there is a break, so we cannot tell if the reference to eggs follows. We see *and you go to that;* our modern version of this is *if you come to that*. The verb *wish*, about this time, often stands where we should say *hope; I wish it prove so*. The form *dog* now replaces the former *dodge; to dog a man*. There is the phrase *my blood is up*. The *for* appears in a sense something like one of its meanings in 1320; *go thy ways for a fool*. There is the oath *ods bobs*. Among the Romance words are *Nonconformist*, *comical*, *serenade*, *poor devil*, *a grain of sense*. Udall had written *bear off a stroke;* this seems to lead to *carry off* (the business). A man may make *fierce love;* a fool is described as *no conjuror;* this phrase Canning was long afterwards to apply to Addington. It is well to be on *the sure side*. There is *lapsus linguæ*, *ignoramus*, and *virtuoso;* the new town phrase, *you have reason*, is laughed at. A man is said to enter *à propos*.

Dryden's 'Marriage a la Mode' dates from 1673; here we catch our first glimpse of many a French word that has been later adopted into English. We find the new Substantives *helpmate*, *outwork;* a *heat* is connected with horses running; *jockey* at the beginning of Act V. seems to be a

man who makes matches. We come upon *fine things* (speeches); the adjective *arch* seems to get its modern sense of *sly; an arch rogue.* There is the curious embodiment of the adjective in an oath; *by all that is holy.* Among the Verbs are *make his court to, thunder-struck, have the last word, whipped cream,* things *go off* (are sold). The Infinitive seems to be made a noun; *this hide and seek.* Two Auxiliary verbs are coupled; *I must and will go.* The verb *nick* now takes the sense of *decipere; spout* bears a new sense, *to spout French.* Ben Jonson had talked of a man *coming about* to an opinion; this is here altered into *coming round.* The *off* is employed in a new sense; *you are off from your mistress.* As to Prepositions, we see *vows to the contrary, behind the scenes, for that matter* (leading to the later *for the matter of that*); the old *at the most* is now cut down to *at most.* Among the Romance words are *riding habit* (used here of a man), *incendiary* (here wrongly said to be a new word), *dessert, screw your face, introduce myself, be company to me;* lovers are said *to bill;* there is the curious idiom, *I congratulate your birth to you.* The fine lady of the play (the actresses of the time did full justice to this part) airs her French and greedily covets any fine new phrase; we find here *maladroit, mon cher, mal a propos, the grand monde, minuet, ballet,* king's *levée, chagrin, galèche* (carriage), *naive, naiveté, ridicule, bienséance, contretemps, embarrass, double entendre, penchant.* We learn that *amour* is a better word than the old phrase *intrigue;* the words *devoirs* and *ménage* are once more imported, for they seem to have long died out in England; *conversations* (we now use the Italian form) stand for *assemblies; good graces* are said to be novelties; there is *foible*, a new form of the old *fêble.* The old *sewte* (secutio) had long been known in England; the French had now corrupted their old word into *suite,* which is brought in in its turn; we retain both *suit* and *suite.* There is the phrase "make the *tour* of France;" another phrase, specially marked as new, is *what a figure of a man!* Here Dryden brings before our eyes some of the fruits of the Restoration.

The Duke of Buckingham had his famous play, 'The

Rehearsal,' acted in 1671; I here use Arber's Reprint. We see both *i* and *aye* still used for the old *yea*. The final *n* is clipped, when *cousin* is pared down to *couz* (our *coz*), p. 99. As to the Substantives, the former *broomstaff* now appears as *broomstick*. The old *teze* (ligamen), which had been long disused, reappears in a moral sense, p. 71; people have *tyes* to their King, p. 37. The word *ear* is used in its musical sense, p. 63; certain dancers have *no ear, no time, no thing*, p. 63; most in our day would alter the last two words into *no nothing*. We read of *business* on the stage, p. 83; this technical word of actors had borne the sense of *turbatio* in 1520. We now often use *go* as a noun, as "he has no go in him;" in p. 131 we find "there's *go off* for you!" when actors are sent off the stage; an Infinitive stands for a noun. The poet talks of his bold *strokes*, p. 75; a new sense of the word. The word *head* represents *person* in p. 104; a host feeds his guests at *a crown a head*; this idiom must have come from "so much *a day*." The author complains that his plays are turned back *upon his hands*, p. 55; a new phrase. We read of a *knotty point*; certain men agree *in the main*, p. 35; the word *part* must here be dropped. Fortified towns are said to have a *weak side*; hence the metaphor is transferred to other things, such as plays, p. 30. Among the Verbs we see *to hedge in a bet*, p. 23; this is said to be the act of a *rook*. There appears the phrase, so common in the next two generations, *what do me I, but, etc.?* p. 93. Something may be *grasped* (understood), p. 49. The plot *thickens* upon us, p. 81; this is used by Mr. Bayes, referring to his play; it has since become proverbial. His own good things *strike* him, p. 109; that is, hit his fancy. *A man must live*, as Bayes remarks in p. 93. He uses the short *you are out*, p. 77, when correcting a mistake. We see the source of *slapdash* in p. 67; "he is upon him, *slap*, with a repartee; then he at him again, *dash* with a new conceit," p. 67. There is the Interjection *phoo!* and the chorus *hey down, dery down*, p. 129. Among the Romance words are *refinement, flajolet; the unities* are mentioned, p. 30. A resolve is *embraced*, p. 75; the stage is *cleared*, p. 109. In p. 42 *Jack with the lantern*

is connected with night. There is the old form *gent* (not *genteel*). A favourite expression of the poet Bayes (Dryden) is *gadsookers!* also *and all that*, which is constantly tacked on at the end of a sentence; Pope used it at the end of a line. The hero once uses *I purtest*, a favourite asseveration for the next Century. He employs the French word *tuant* when he thinks his lines very killing, p. 99; he calls himself *clara voyant*, p. 73, which is now a term of Mesmerism. In p. 107 he says that he loves reasoning in verse; certainly no man ever surpassed Dryden in that majestic art, though his greatest efforts in this line were yet to come.

Dr. Murray gives us *aide-de-camp*, *acclimatize*, *agio*, *banter*, *auxiliary*, *arson*, *atop of*, *thorough bass*, *basso relievo*, as new words of the time; there is the Malay *a muck*. The word *amusement* changes its meaning from *distraction* to *recreation; diversion* must be the connecting link.

Sir William Petty, a man far beyond his age, wrote his 'Political Arithmetic' about 1677; it was printed a few years later (Arber's 'English Garner,' vi. 323). The new Substantives are *cowkeeper*, *ropemaker;* certain produce of the fields is called *roots*, p. 365; potatoes are called "a *breadlike* root," p. 352, a new Adjective. There is the new Verb *outsell;* low lands are *drowned* by wet weather, p. 370. A calculation is made in p. 382 of numbers, *allowing* for sickness; this is a revived idiom, like Wycherley's *supposing*, and Butler's *granting this*, a year or two later. We have seen *I cannot but*, etc., in 1470; we now have, in p. 377, *I can but wish*, whence comes our *I only wish*. There is the new Adverb *to leeward*, p. 356; it is odd that we keep the Old English sound *hleow* in the Adverb, while we stick to the Scandinavian *hlæ* in the noun *lee*. As to Prepositions, a calculation of numbers is made, *head for head*. The *at* of price is prefixed to a new phrase, *at* 17 *years' purchase*, p. 366. Something is lost *upon the sale* of certain goods, p. 386; this seems to come from *lend upon usury*. There is the Scandinavian *smuggle; ketch* (still surviving in our *bomb-ketch*) comes from the Turkish *caique*. The Romance words are *ad libitum*, *ad infinitum*, *quota*, *to underpeople*, *manufacture*, *plebian* (plebeian), *generality*. Religion hath *establishment* in

certain parts, p. 343; our Church was later to be called "The Establishment." The Latin *per* ousts its Teutonic brother, 2s. *per head*, p. 353. The word *standard* now expresses *rate of measurement*, p. 381. A *fond* (fund) is made for security, p. 387. There is the compound *sea-line*. Petty tells us that the lawyers strongly objected to introducing registries of titles, p. 345; many of our poor laboured, only to drink, p. 353. He points out the folly of restricting Irish trade, p. 375; he wishes that the Three Kingdoms may be united in one Parliament, p. 377.

Butler brought out the third part of his 'Hudibras' in 1678. He makes the last syllable of *enjoy* rime to *way*, p. 240 and elsewhere; the *ou* is still sounded in the French way, for *house* rimes with the last syllable of *boutefeus*, p. 263. The *oy* still keeps its old sound of French *ou* in *Croysado*, p. 270; the French sound of *a* is seen when *Nature* is made to rime with *water*, p. 322. Among the Substantives are *better half* (conjux), *meeting-house*, *short-hand*, *trapes* (a jade), whence our verb *to trapes*, *raw heads and bloody bones*, *nest egg*, *gimcrack*, *jiggumbob* (our *thingumbob*), *weather-gage*. In p. 229 we hear of the *wear and tear* of conscience. The word *jockey* seems to take the new sense of a rider of races in p. 239. There is the new phrase *pay in kind*, p. 267. We see the new adjective *fleet* (citus). The word *awkward* bears the sense of *morosus*, p. 298, just as we now apply it to temper; Palsgrave had employed it to English *pervers*. There is the phrase *stark staring mad*, p. 207. A horse has a *further* and a *nearer* side, p. 284; we now say the *off* and the *near* side. There is the curious grammar, *who got who*, p. 295, for the sake of the rime. Among the Verbs are *lay himself out to*, *come in* (into) *play*, *a casting voice*, *do no good* (effect nothing), *lay them neck and heels*, *spring mines*, *go halves*, *go a share with*, *throw up the game*, *ring the changes*, *outwit*. There is an allusion to a well-known game; *love your loves with A's and B's*, p. 224. There is the favourite catch; *cross, I win; and pile, you lose*, p. 300; here we now substitute *heads and tails*. We see the new use of the Active Participle, as in Wycherley and Petty; *but granting* (si) *now we should agree*, p. 212. As to Preposi-

tions, *below* refers to dignity; *judge it below him*, p. 200. A mare is *in foal;* something is paid *in full.* There is the verb *nab* from Scandinavia. The Romance words are *buffalo*, *detachment*, *pendulum*, *piquet* (the game), *the reserve* (of an army), *grill*, *stroll*, *parade*, *risker*, *topic*, *miscarriage*, *contraband*, *old-fashioned*, *a clear stage*, *master-stroke*, *truckle to*, *carry double*, *square the circle.* The word *face* now expresses *impudentia*, p. 197. The word *specie* stands for *pecunia*, p. 279; *in specie* must stand for *in visible coin.* In p. 295 *the profession* stands for the whole body of lawyers. In p. 271 a *mass* stands for a Presbyterian minister; hence *mass John;* we saw *Mas* (master) *parson* in the year 1550. Racers win the *post*, p. 221; a new use of the word. Our adverb *genteely* appears in p. 244; *genteel* had been written *gentil* fifty years earlier. The word *blackguard* is still connected with menial occupation in p. 234. A man *saves his tide*, p. 249; this must come from saving time. The word *nonplus* is made a transitive verb, p. 251. A man is left *perdu*, p. 284. We hear of French *valets*, p. 322; here *de chambre* is dropped; Irish footmen are bracketed with the foreigners. The word *complaisance* is pronounced with the accent on the first and third syllables, p. 217. There is the new phrase *in order to an end*, p. 307. We see old forms like *advowtry*, *gallowses*, *card* (chart); *aches* is still pronounced as a dissyllable, p. 217, and this was to last fifty years longer.

Many of the papers in the 'Lives of the Norths' date from about 1680. We hear that Lord Sunderland and Titus Oates used to employ a most affected pronunciation, as *faarty*, *taarn*, *saarve*, *traison* (forty, turn, serve, treason), ii. 60. A certain party were called *Trimmers;* Lord Guilford was nicknamed *Slyboots*, p. 169. There are the Verbs *take fire*, *go to the expence*, *pick holes*, *kidnap;* this last verb shows that *kid* now bore the slang sense of *puer.* Jeffreys used to speak of "giving a lick with the rough side of his tongue," ii. 32. When Tory healths were drunk, the cry *huzza* was raised, iii. 123; this was derived from Harvey's *hussa* (clamor), and was to be supplanted many years later by the Scandinavian *hurrah.* There are the foreign words

privateer, *corsair* (called also *galley of Corso*, iii. 80), *resident* (legatus), *to mint*; we see the famous *mob* (mobile vulgus). There is the proverb, "Anything for a quiet life," iii. 390; we are told, in iii. 375, that the three best doctors are Diet, Quiet, and Merriman. The old phrase *blind Bayard* lasts even to this time; it is applied to Sir Dudley North, iii. 116. A phrase or two in the same book dates from about 1690, as *shares* in a company; also *tariff*, an Arabic word that came to us through Spain and France.

Aubrey wrote his 'Lives of Eminent Men' in 1680, handing down to us a mass of priceless information; these were published in 1813. The *a* replaces *i*, as *landscape*, p. 401. The author tells us that his Wiltshire countrymen pronounced *guest* as *gast*, p. 596. The *y* supplants *e*, as *balcony*. The old *quoir* of 1510 is now written *choir*, p. 260. The *f* stands for *th* in the phrase *no kiff or kin to him*, p. 364.

Among the new Substantives are *back-blow*, *hasty-pudding*, *cheapness*, *play-booke*, *priestcraft*. We see *tick* (of a watch) formed from the sound, p. 203. Certain figures are *big as the life*, p. 233; we here drop *the*. The new words *sham* and *shammer* appear in pp. 244 and 245; the latter is explained to be a teller of harmless falsehoods. The Low Dutch and High Dutch languages are distinguished in p. 247; after this time the latter was usually supplanted by the term *German*. Mention is made of *hookes and eies*, p. 304, reminding us of one of the best puns of Bishop Wilberforce. The word *gang* is used scornfully of a drunken company, p. 372. The *ster* is once more employed to compound *songster* (cantor), p. 446; the Old English *sangistre* had meant only *cantatrix*. We hear of a book published with *cutts* (engravings), p. 468. Raleigh spoke broad *Devonshire*, p. 519; here the substantive stands for the adjective. An unhappy life, led by a married couple, is expressed by *dog and catt*, p. 544. Among the adjectives we remark *hard* student, a *little* (short) mile. A man keeps *his* coach, p. 219, a new use of the pronoun. There is a curious parenthesis in p. 625; *on his* (*as he thought*) *death-bed*.

Among the new Verbs are *tag*, *simmer*, *foreshorten*, *un-*

hinge; there are the phrases *care to have it*, *taken ill* (sick), *knock him in the head*, *bring it in fashion*, *work problems*, *lodge money with*, *pick a hole in his coat* (find fault), *take wind* (become known), *set his name to* (a book), *sit for his picture*, *have one foot in the grave*. The *should* is still used in the Old English way; *he told that he should meet* (he met), p. 202. The Infinitive is set first, for the sake of emphasis; *preach he did*, p. 422. The imitation of the French Passive Participle was extended by Henry Marten, who divided the House into *nodders* and *noddees*, p. 437. Hudibras *tooke extremely*, p. 262; here an Accusative is dropped; we further hear of a *taking* doctrine in p. 372. People *blesse themselves* that, etc. (express surprise that), p. 472. Sir Henry Savill would say, "*give me* the plodding student," p. 525; the Imperative here expresses the Latin *malo*. Thoughts *darted* in Hobbes' mind, p. 607; this is a new Intransitive Verb.

As to Prepositions, people have a great loss *in* a certain man, p. 300; a continuation of an idiom of 1220. Children are left *on the parish*, p. 387. A man is *upon tryall*, p. 404. A person's genius lay *to the mechanics*, p. 496.

There is the Dutch word *plug;* also *etch*, which new art Aubrey explains, p. 401.

Among the Romance words are *portico*, *oratorye* (eloquence), *lingua Franco* (sic), *pocket pistol*, *pocket book*, *humanist* (so Boyle is styled), *laboratory*, *remarque*, *remarqueable*, *catafalco*, *self-praise*, *oral*, *memoirs*, *prospect* (view), *ballot*, *umbrella* (shade for eyes, p. 508), *intimate friend*, *an original* (picture), *fountaine head*, *practitioner* (medicus), *magnifying glasse*, *undergraduate*, *penurious*, *Stentorian*, *picture in miniature*, *a great bargain*, *expunge*. Girls learn *the use of the Globes*, p. 228; Bacon, the philosopher's father, is said to have built a *Gothique* house, p. 232; I suspect that this would now be called *Tudor*. A good view is called *Belvidere*, p. 235. A merchant *retires* from business, p. 247. A new noun is compounded from an Active Participle; *piercingness* of eye, p. 321. A man is *envoyé* from a Queen to a Pope, p. 325; the accent is printed over the word. We hear of intrigues *behind the curtaine* (*as they say*), p. 350; Dryden

had already written *behind the scenes*. Milton's friend Skinner appears as *chaire-man* of the Rota Club, p. 372. The word *minute* is found in various senses; the *minutes* of a meeting, p. 372 (a sense occurring in 1473); a *minute* watch is made, p. 386; Aubrey is *minute* in his statement, p. 594. Ben Jonson was very good *company*, p. 538; here *company* stands for *companion*, the thing for the person. The word *exercise* had been used in the last Century for *prayer;* it stands in p. 562 for a schoolboy's performance. Harvey is called the *inventor* (discoverer) of the circulation of the blood, p. 628; we no longer use the word in this sense. Certain things *escape my memory*, p. 630. There is *liable*, p. 617, which comes from *ligare*, *lier*. We see *print shop*, p. 401, which shows that *print* had come to stand for *picture*. The old *quadrant* of a College is replaced by *quadrangle*, p. 422. A man has *interest* with Government, p. 483. The adverb *anonymously* is printed in Greek characters in the middle of the English text, p. 243.

In the contemporary Letters, prefixed to Aubrey's 'Lives,' we see *spring tide*, *bulky*, *oval*, *drugster* (druggist), *Premier Minister* (applied to Clarendon), p. 62, *pre-ingage*, *perfect it;* *proposalls* are connected with marriage, p. 153, but these here seem to mean money agreements. We hear that Boyle was laughed at, about 1691, for using new-coined words like *ignore* and *opine*, p. 159. Rabbi Smith of Magdalene writes that he is not *cut out* for a post, p. 210. Hickes talks of a DD, p. 11. Aubrey holds to the fashion of his father's days, when he puts scraps of Latin into his text, as in p. 594; this pedantry was soon to vanish. The word *gin* is still used in its old sense of *contrivance*, p. 608. We hear that *coffee* was drunk by the Rota Club so early as the year 1659; see p. 371.

Among the new words of this time are *namesake*, *slug* (for shooting), *to hitch*, *earshot*, *lapdog*, *sketch* (from the Dutch), *shabby* (from *scabby*), *rubber* of a game, *browbeat*, *dishabille*, *sylph*. The old form *Abbatess* (Abbess) still survives. Dryden used *agreements*, and the word was in vogue for fifty years; it now usually appears in its French form. These two last words I have taken from Dr. Murray's

Dictionary, which also gives us *ballot box*, *bambow* (bamboo), *bandylegs;* there is *avast*, derived from the Dutch, like many other sea terms; the *aye* is repeated twice when an answer is given, as *ai ai.*

Congreve's plays range between 1693 and 1700.[1] I begin with

OLD BACHELOR.

The *a* replaces *o*, as in the oath *gad!* used by ladies of fashion. The *u* replaces *o*, as *chuck* under the chin, the French *choquer*. The *p* replaces *k*, as *sharper* for *sharker*. There is the childish pronunciation of *tum* and *delous* for *come* and *jealous*, pp. 161, 165; this is in a dialogue between a coaxing husband and wife. The word *physiognomy* is cut down to *phiz*, p. 163; this habit of contraction was now coming in. Among the new Substantives are *a blind*, *a whet*, *a hangdog*, *idler*, *prig* (stultus). We hear of a *good riddance*, of a *kid-leather glove*, which we shorten; of a *woman's* (lady's) *man*, p. 164. The word *scribble* is confused with *scraul* (crawl); hence we hear of a *scrawl* (epistola), p. 169. A maid is called an *Abigail*, p. 157. Among the new Adjectives are *deathless*, *flashy;* one adjective is prefixed to another, as *devilish smart*, p. 153; an active participle is prefixed to an adjective, as *a swinging long cloak*, p. 157; a passive participle is prefixed to an adjective, as *damn'd hot*, p. 153. The word *great* is used for *noble; was not that* (sentiment) *great?* p. 153; George Eliot is fond of the phrase "a great fellow." The word *fulsome* is now coupled with the idea of flattery, p. 150; the *foul* (ful) here conveys the sense of *nauseous.* The *it* is used in the old indefinite way; *have a happy time on't* (of it), p. 160. There is the new Verb *outgrow;* also the phrases *put out of conceit with*, *sleep like a top*, *make me sick to hear you*, *show you up* (stairs), *have all the talk to yourself*, *mind your own business*, *know not what thou would'st be at*, *before I know where I am*, *unlicked cub*, *look like a Christian* (be well dressed), *make a night on't*

[1] I use Leigh Hunt's 'Old Dramatists' (Edition of 1880) for Congreve, Vanbrugh, and Farquhar.

(Mabbe had something like this), *see* (escort) *him out of doors, make up* (repair) *a reputation*, p. 167. A man is *put upon* (deceived), p. 158; (people put a trick on him). The verb *ogle* is used in our sense, which differs much from that of the Sixteenth Century, p. 157. The verb *come* is suppressed in *now it's out*, p. 169. A man is *out of pocket*, p. 152; he is *down in the mouth*, p. 163. Among the Prepositions are *paid at sight, up to the ears, blind to it, a papist in his heart, upon second thoughts, you have such a way with you.* There is *which way's the wind?* p. 163; here a *from* must be dropped. There are a shoal of new Interjections, as *bless me! by the Lord Harry! bye bye!* (good bye), p. 161. I am *slap dash* down in the mouth; *goodness have mercy upon me!* p. 167; suggesting our *goodness* (be) *gracious!* Ladies begin sentences with *hang me, if*, etc. There are the forms *pauh! phuh!* the word in p. 175 is written *pooh!* In p. 148 stands *the deuse take me, if;* this word had not appeared, I think, since the year 1400. There is the chorus *toll-loll-dera*, p. 163. We see our *bluff*, which seems to come from the Dutch; it is here a proper name.

Among the Romance words are *April fool, Jesuit's powder, Madeira wine, dormant, recollect, scurrilous.* There are the phrases *my interest is to*, etc., business is not my *element, force a smile, present* (introduce) *you, no matter for that, it sits easy on me, try on things, turn the corner, carry it too far, powder horn.* The *banker* is encroaching upon the older *goldsmith*, p. 149. A sportsman *covers* a partridge, aiming his gun, p. 150. The word *ungrateful* bears the new sense of *molestus; an ungrateful office*, p. 158, rather like the later *invidious.* Something happens *the year round*, p. 153; here we prefix *all.* The word *entirely* is used in its earliest sense of 1290; *love thee entirely*, p. 149. There is the old phrase *sell it better cheap*, p. 171. We have the proverb *talk of the Devil, see where he comes*, p. 168.

Double Dealer.

There are the new Substantives *homethrust, dish of tea,*

town talk, *hartshorn*, *fib*. There is the curious Adjective *uncomeatable*, p. 181. A person is not to be found *high or low*, p. 196. Among the Verbs is the curious Future form *my father-in-law that is to be;* also *meet your match*, *meet my wishes*, *cut his teeth*, *to underbid*, *a strapping lady*, *shift the scene*, *wife-ridden* (henpecked). The word *over* is used in a new sense; *to have it over* (overpast), p. 176. As to Prepositions, we see *be upon the broad grin*, *punctual to the minute*. The new Interjections are *O crimine!* used by a lady; *O dear!* p. 200; can it be short for *dear God?* the later *dear me* must have imitated *ah me!* Among the Romance words are *guzzle*, *misplace*, *curtain lecture*, *turn the tables*, *turn a compliment*, *turn up trump*, *change sides*. The fashionable folk use many French words, as the *bel air* or *brillant*, p. 179; look *je ne sais quoi*. The *beau* appears, p. 201; and *belle* was soon to follow. We see *critically*, p. 175, used for "in a critical moment." In the same page the word *taste* is used for nice judgment. A man is said to want *a manner*, p. 179; this differs from *manners*. A person is called a *mediocrity*, p. 179. A man, when enraged, is said to be *in disorder*, p. 183. We read of "virtue, religion, and such *cant*," p. 185; the last word still means "technical jargon." A lady is called an *engaging* creature, p. 190; a new sense of the verb; these Participles were now much used as Adjectives. Something *shocks* a lady, p. 198; a new sense of the verb. There is *asterism* (our asterisk), p. 187. We see the proverb *cut a diamond with a diamond*, p. 177.

Love for Love.

The *e* replaces *a*, as *demm you*, p. 214; the free-spoken lady here forestalling Mr. Mantalini. The old *ou* is written *oo*, in the oath *oons!* (wounds!), p. 212. The former *shamefast* is corrupted into *shamefaced*, p. 218. There is the new Substantive *flip* (the sailor's drink); we find *the cat of nine tails* (flagellum), *dirt pie*, *chip of the old block;* we saw something like this in Mabbe. A young

lady is told to drop the vulgar noun *smock*, and say *linen*, p. 214. There is the coaxing *be a good girl*, p. 210, when the speaker wants to get something out of the lady. There is our common "I have looked for you *like anything*," p. 231; and the famous *O sister, every way* (in every sense), p. 213. The old Accusative *hine* (illum) reappears, as *tell 'n* (tell un), p. 218. Among the new Verbs are *chuckle* (perhaps from *choke*), *henpecked;* and the phrases *look you there now, go to loggerheads, know his own mind.* The old *help* still keeps its old sense of *prevent;* "I was glad to *help* it (the length of my play) where I could," p. 202. A gentleman inserts *says I* into a sentence more than once, p. 207. In p. 223 is the question *what's here to do?* we still hear "a great to do" (ado). There is the adverb *woundy*, used by a sailor, p. 226; *woundy angry;* this may be the old *wonder-angry*, or some reference to the oath *wounds.* The sailor uses the oath *mess* (mass), p. 217, which, as a general rule, had died out; an old nurse uses another old oath, *Marry and Amen*, p. 215; the last two words are new; *hoity toity* stands in p. 219; and *fiddle* begins to come in; there is the scornful answer to a threat of the rod, *a fiddle of a rod!* Among the Romance words are *raffle, callous;* there are the phrases *double down a page, in their true colours, pay the piper, force a tree* (in growth), *head quarters.* We have the Italian *solo* and *sonata; tabby cat* from the Arabic, in which *utabi* means a rich waved silk. India furnished our *bowl of punch*, p. 218, with its *five* ingredients. A young lady is known as *Miss Prue;* this a few years earlier would have been *Mistress Prue.* The word *second* is made a substantive and is used of time, p. 219; *minute* had come a little earlier. The word *blackguard* seems to be on the way to change; it is no longer applied to the inmates of the kitchen, but to a lawyer, a parson, or the Devil, p. 219; the colour *black* being common to all these proposed helpers. The sailor (he now first appears very prominent on our stage) uses the term *turn in* (go to bed), p. 222; in the same page we read of a *finished man*, which here means "mature man." In p. 221 we see a favourite rime of ours—

"A soldier and a sailor,
A tinker and a tailor."

We must not kiss and tell, p. 214. Silence gives consent, p. 218.

WAY OF THE WORLD.

The *a* is clipped, for *attender* becomes *tender* (navis), p. 267. The *e* still keeps the sound of French *ê*, for *scene* rimes with *maintain*, p. 259. The *e* supplants *a*, as *mem* for *ma'am*, *madam*, used by a maid; they now usually sound it as *mum*. The *i* replaces *a*; a rustic knight says, "I don't stand *shill I, shall I*" (shilly shally), p. 274. The *p* replaces *b*; the Shakesperian *bumbard* here appears as *bumper*, p. 279. Among the new Substantives are *swimmingness* (in the eye), *soaker* (drinker), *punster*; we see *strong box*, *tale of a cock and bull*, *bible oath*. A man proposes to turn his wife to *grass*, p. 275; I have met with *grass widow* in a work of this time, Connor's 'Account of Poland.' There is the curt *truce with your similitudes*, p. 267. The word *fop* seems to slide into our sense of the word; it is applied to a man who substitutes town notions for his old country ideas, p. 274. A maid's lover is called *your Philander*, p. 282; this has given us a new verb. The word *time* is applied to apprenticeship; *out of your time*, p. 274. There is the Adjective *rantipole*; we hear of *wry faces*. There is our common phrase *to say fairer*, p. 284. As to Pronouns, the difference between *thou* and *you* is well marked when the rustic knight greets his fashionable brother; wounded pride makes a wonderful difference between the Salopian's first and second sentence; the whole scene is one of the best hits ever made by the Comic Muse. In p. 271 stands *there was something in it*. The *all* is prefixed to an abstract noun; *I am all obedience*, p. 278. There is the new Verb *coo*; also the phrases *put on their grave faces*, *take her to pieces*, *call cousins*, *get nothing out of him*, *come down* (with money), p. 270, *keep up my spirits*, *make you advances* (in love), *make his addresses*. The verb *butter* now takes the sense of *adulari*, p. 259. The verb *knock up* is used for *turbare*, p. 263, referring to

a man at his lodgings. A person *is set in to drinking*, p. 276; perhaps this led to the noun *set to*. A maid, narrating a speech made by another person, interlards it with *says he*, six times over, p. 270. A growing girl is described as *going in her fifteen*, p. 283; hence came *rising fifteen*. A noisy man is requested to *make his bear-garden flourish* somewhere else, p. 287; this capital phrase Scott puts into the mouth of his Antiquary. A man is *unbred*, p. 272; this was soon to be corrupted into *underbred*. A person *hits off wit*, p. 273; the *off* replaces an older *of*. The verb *bear* is followed by an Infinitive; she will not *bear to be* catechised, p. 283. In p. 277 stands *independent on her bounty*; this *on* we, as usual, change into *of*, though *dependent* keeps the true preposition. There is a remarkable phrase in p. 287, *to* (his) *advice all is owing*; this led to the new preposition *owing to this* (ob hoc), which appeared a few years later. In the same page persons are said to be *within call*; that is, the limits of a call. In the phrase *he is turned of forty*, p. 272, we now drop the Preposition. As to Interjections, the old *by'rlady* is put into the mouth of the uncouth Salopian, p. 274; also *anan?* answering to our *what do you mean?* p. 277; this is the old *anon*, with its meaning much changed. Among the Romance words are *pulp*, *bobbin*, *cherry brandy*, *lingo*, *decoy duck*, *pincushion*, *odium*. There are the phrases *a turn of expression*, *half-pay*, *master key*, *the first impression*. There are the French terms *tête-a-tête*, *governante*, *toilet*, *belle assemblée*, *coquette*; also *olio*, from the Spanish *olla*. Gaza and Mosul here furnish us with *gauze* and *muslin*. The *vapours* are now a recognised disease of the mind, p. 260. The word *concern* bears the meaning of *anxietas*, p. 265. One lady's favourite adjuration is, *as I am a person!* p. 270 (great personage); in our day this *person* is used to snub an inferior. Men are *toasted* when healths are drunk, p. 278; a lady appears as a *toast*, p. 272. We hear of a lady's *airs*, p. 272. The chaplain of a gaol is called the *ordinary*, p. 273. We hear of *passages* in a man's life; a new phrase, p. 275. The word *abandoned* is used for *God-forsaken*; *my abandoned nephew*, p. 281. The verb *tender* keeps one of

its old senses in p. 261, *as you tender your ears; baby* still stands for *doll*, p. 283, and this was to last for twenty years; hence our *baby house; fox* keeps its Shakesperian sense of *gladius*, p. 285, in the Salopian's mouth. There is our common *forgive and forget*, p. 285; also *snug's the word*, p. 263; Shakespere had had *pardon's the word* (watch-word). A Salopian begs to be remembered to his friends *round the Wrekin*, p. 274; to these friends Farquhar was soon to dedicate one of his best plays.

About this time we see the new words *cricket* (the game), *bank note, bankrupcy, base relief* (replacing the Italian form of the word); a man may be *assuming* and *back* his opinion; *dub* takes the new sense of *appellare*. At the end of this Century *ie* was pronounced in our present way in *bier* and *fusilier*. The *oi* was still pronounced as *ui* in certain words, but *choice* and certain others were sounded as now. The *oi* sometimes bore the sound of our *eye*. See Ellis on Pronunciation, p. 134.

In passing from Congreve to our next author, we go from the bale to the bote, as our forefathers would have said. Jeremy Collier brought out his famous 'Short View of the English Stage' in 1698. We seem to have begun in some words to sound *ea* like the French *i*, for we see *intreague*. There is both *gentile* and *genteel*, the old and the new form. The *a* changes to *o*, for the noun *romp* is formed from the verb *ramp*. The *n* replaces *l; Pulcinello* becomes *Punchinello*, our *Punch* ('Defence of the Short View,' p. 13). Among the new Substantives are *merry Andrew, finery, underplot*. We see *woman of the town* (meretrix), p. 20. Collier is fond of *top-lady*, meaning chief heroine; hence came the surname of a well-known writer. The phrase *play the Turk* is used for behaving cruelly, p. 166. The noun *throw* had hitherto been connected with dice; in p. 101 a man has a *throw* at Ministers; *shy* is now commonly substituted for this *throw*. We read of a *flight* (of fancy), p. 167; of vaulting on the *high ropes*, p. 168. The adjective *loose* is made a substantive in *give loose to*, p. 163. A man betrays his *trust*, p. 213; here the noun stands for "something entrusted to him." So far

back as the year 1220, as we see by a poem of that date, English peasants had been loth to pay their tithes fairly; Collier is very angry at the jovial *tithe stealer's* song, quoted in p. 193. In p. 150 stands the phrase *be all of a* (one) *piece*.

Among the new Verbs are *overstock, weaken;* there are the new phrases *keep it on its legs* (keep it right), *keep his feet, go a great way* (in estimation, p. 28), *come off with flying colours, be in a rising way, feed foul, make a figure, throw him off his guard, wind him about* (round) *their fingers, find their account in.* A man *goes on* (continues) *reprimanding*, p. 49; this old idiom is attached to another verb in *I cannot forbear saying*, p. 184. Collier has a new idiom more than once; *he does as good as own*, p. 155; here the last word is an Infinitive; we now turn it into the Present, and strike out the *does*. A man *goes certain lengths*, p. 160; in Scotland they say, "when I come your length" (as far as your abode). Things *strike the fancy*, p. 160; rather later, a Princess is *smitten with a man;* hence comes our "it strikes me that," etc. The verb *sparkle* bears a new sense; *sparkle in conversation*, p. 224. The verb *set up* now comes to mean *claim credit; he sets up for sense*, p. 226. In p. 227 we find *as like a spark as you would wish;* here an Infinitive at the end is dropped. In p. 97 stands the compound *priest-ridden;* in p. 160 a man is *ridden* by his jests; Congreve had already brought in *wife-ridden*.

The *as* appears as a relative, answering to the Latin *quod* in *quod sciam;* "the Lady, *as I remember*, does not treat," etc. As to Prepositions, a man *refines upon* theology, p. 37; that is, he tries to get rid of its corruptions. There is our common *upon the whole*, p. 126; rather later, this is written *upon the whole matter;* some verb like *taking our stand upon* must be understood before the phrase. We have already seen *I am* (ready) *for you;* we now have *she is for pulling it* (eager to pull it), p. 168. In p. 188 stands "bad enough *in all conscience;*" in p. 214 we have *hand over head* (rashly).

Among the Romance words are *spectre, dromedary, undesigning, insufferable, misnomer, trying circumstances, fiction*

(romance), *sensation, high seasoned* (of a jest), *undeceive, the moderns.* The noun *remove* is used in chess, p. 99; here we cut off the first syllable. In the Preface a certain sin is said to be but one *remove* from worshipping the Devil. We see *debauchee*, in p. 13, printed as a common English word by that sound scholar, Collier; I have seen in my own time the word printed in our newspapers as *debauché!* Even *double entendre*, a word in frequent use here, is not printed in Italics, p. 15. The verb *engaged* gets a new sense, and is used of a betrothed pair, p. 29. A period is *made round*, p. 56; we should say, *rounded off.* The word *salvo* is used for excuse, p. 77. Something *gets the ascendent*, p. 254. We hear of the very *spirit* and essence of vice, p. 280; *spirits* for drink were soon to follow. The word *principle* is used for virtue, p. 287. The word *equipage* had hitherto been used for a train of servants; but in p. 112 two Trojan heroes appear in an *equipage of quality* (currus). In p. 120 a man keeps himself within *temper;* hence comes *keep your temper.* In p. 114 we see the phrase for which *temper* was used above, "to write with great *command of temper.*"[1] In p. 147 stands the verb *spar* (pugnare), from the French *esparer;* our old Teutonic *spar* (claudere) seems to have long vanished. In p. 160 the two forms *rallying* and *railing* appear in one sentence. Collier tells us that "to *date* from time and place is vulgar and ordinary," p. 207; the verb seems to have been just coming in. The word *stress* (constraint) appears to take the further meaning of *weight; lay stress upon it*, p. 279. We hear of the *characters* in a drama, a new use of the word; a Bishop is called a solemn *character*, p. 200.

There is the Proverb in p. 288, *as long as there is life there's hope.* Collier uses the old phrases which were now becoming obsolete, *conclude to do it, learn him to do it.* We are told that *sack-wine* is a low expression, p. 122. The phrase *to quarrel a man*, still preserved in Scotland, is seen in p. 223. Collier stands up

[1] A. said, on hearing B. advised to keep his temper in a dispute, "Don't tell him to keep it; tell him to get rid of it!"

for his profession, and says that there are not many good families in England but either have, or have had, a clergyman in them, p. 135; "a parson is a name of credit." Lord Macaulay ought to have weighed this. We hear that swearing before women is reckoned a breach of good behaviour, p. 59; but certainly, in the plays of this time, oaths are put into the ladies' mouths. The curse *damn* is printed at full length, while Dr. Oates appears as Dr. O——s, p. 230. Another ill-sounding word is sometimes printed at full length, sometimes with a dash, pp. 82 and 171, an inconsistency at which the Parson's enemies jeered.

Next year Collier had to bring out his 'Defence of the Short View' in answer to Congreve and others. He uses the noun *dash* for something left unprinted, p. 40. The verb *is* vanishes in *Not unlikely*, which constitutes a whole sentence, in answer to an excuse put forward, p. 42. Among the Verbs are *hit a blot*, *come to particulars*, *bring him in guilty*, *make it go down* (the throat), *make sense on't* (of it), *it holds true*. We have seen Butler's *granting that;* we now find *generally speaking*, p. 75; a fit on the stage *looks like business*, p. 95; here the last word must be used in the actor's technical sense. Men no longer *broke* a jest, but *cracked* it, p. 110. There is the curious new verb *wildred* (lost in a mist), p. 81; we here prefix a *be*. There is the new parenthesis, *women* (*take them altogether*), etc., p. 24. There is a curious use of the Infinitive; Congreve had written *I care not;* Collier answers, *What, not care*, etc.; something like Shakespere's "what! a young knave, and beg!" We find a new use of prepositions in *foreign to it*, *at a loss*. The Romance words are *exemplary*, an unlimited *range*, *fortune teller*. There is the verb *misrepresent*, p. 90, which Guizot thought a most happy English phrase. The word *rampant* had hitherto been confined to heraldry; we now find *rampant* profaneness, p. 107. We see the *race* and spirit of her discourse, p. 110; hence comes *racy*. The verb *dine* becomes transitive; *to dine the poor*, p. 121. We hear of an *innuendo*, p. 22; the only Latin gerund, I think, ever made an English substantive. Collier, sound scholar as he was, prints *satyr* for the Latin *satira;* it is something like

the mistake in *Syren*. The word *mistress*, imitating *master*, is prefixed to a noun not a proper name; *this is Mrs. Bride* (sponsa), p. 35. An epithet is called perfectly *expletive*, p. 37; we now make the word a substantive. Another Past Participle is used as an Adjective; he is so *resigned*, p. 44. A word *carries* (bears) a certain sense, p. 56. Collier in p. 55 tells a story which shows that *vehicle* was a very new word; water in prescriptions was called the *vehicle* of physic; an apothecary looked out the word in Littleton's Dictionary, and then told his patient to take her physic in a cart or a wheelbarrow!

Our author has the Double Negative, *nor never will*, p. 53, *not in the same way neither*, p. 69. He rebukes Congreve for writing *feared* instead of *frighted*, p. 91; he tells us that the verb *waft* was almost worn out of use; to *waft* a fleet meant to *convoy* it, p. 37. He declares that *inspiration*, standing by itself, is always taken in a religious sense; and that it was the same with *salvation*, p. 50; we have altered this usage. Congreve is further rebuked for using *Providence* as a synonym for Fortune, p. 114, but Collier had himself used it for *Deus*, p. 115, as is pointed out.

He, in 1700, published a 'Second Defence of his Short View.' Here he has *throw dirt, go to the expence of, mixt company, wink hard*, a moral *lies on the surface*. The old *over all* (ubique) had gone out; but we see in the Preface "his manner is *all over* extraordinary;" here the sense is "*throughout* the book." The *to* is used to imply measurement; *foul to the last degree*, p. 31. Something is *out of the question* (beside the question), p. 122. We see *parade* (show), *liberties* (licentious tricks), p. 58. The adjective *mobbish* stands for *coarse*, p. 135; the substantive *mob* had not been known very long. Men are *ill used*, p. 3; this adverb *ill* is seldom prefixed to a verb, except in the case of *to ill use, to ill treat;* it is different with participles. Collier has the proverb *that that's sawce for a goose is sawce for a gander*, p. 37.

Bentley, the King of scholars since Casaubon's death, and at the same time a writer of sound English, brought out his 'Dissertation on the Epistles of Phalaris' in

1699; I have used the 1817 reprint of this masterpiece. There is the curious new form *lit* for *lighted*, p. 327; he has *lit* upon it. There are the new Substantives *starter* (of a calumny), *slight* (injuria). The word *shuffle* gets a new meaning, that of *dolus*, p. lvi. The word *kidney* now expresses *temper;* friends of his own *kidney*, p. 421. The word *tool* may now be used of a man, p. 304; the first hint of this had appeared about 1650. We hear of certain ale called *humtie dumtie;* this jingle is well known in the nursery rime. An old man is said to be past his *work* (power of working), p. 86. The new *witticism* is a most curious compound of Teutonic and Greek, p. 88; I suppose it was suggested by *Atticism* and *Anglicism*, which appear in this book. Another bold compound is *sameness*, p. 140; a proof of the living power of the old *ness*. The Plural *odds* is treated as a Singular; *a great odds*, p. 137; this came, I suppose, from *a great many*. In p. 149 prizes are ready *upon the spot;* this refers to place, not to time. A book is said to be *in being*, p. 407; a new phrase. We hear of the *thread* of a story, p. 397.

Among the Adjectives are *broad* hint, *lame* argument, *dirty* trick, *unfledged* writers. Men are *in the dark*, p. 212. The word *tall* keeps its old meaning of *elegans* in p. 398; *a tall compliment;* perhaps this was a phrase which Bentley brought from his native Yorkshire.

There are the new Verbs *to word*, *underjob*, *undersell;* and the phrases *let the matter drop*, *pick holes in*, *dip in a book*, *beg the question*, *make a slip*, *bear hard on*, *hard put to it*, *strike coins*, *go out of his way to*, etc., *make a near guess*, *set him right*, *raise a dispute*, *pin my faith on*, *have the luck to*. Bentley talks of a fictitious city, *bearing* South off of Utopia, p. 226; hence comes *take the bearings*. A certain scholar *makes* Socrates live for a certain time, p. 406. The Passive Infinitive is carried further; *it is to be hoped that*, p. 92; letters *are to be had* (may be found), p. 416. The new use of *was*, just coming in, is seen in p. 299; *when you was a boy;* this was to last for more than a Century.

Among the Prepositions we remark, *improve upon his first model*, p. 200, where the Participle *building* seems to

be understood. A man is *under a mistake* (subject to), p. 328; epistles *go under the name* of Phalaris; here *by* is now sometimes substituted. A book is *above ground* (in existence), p. 367. Certain things are *below my notice*, p. 365. Boyle's answer is *below even himself*, p. 294.

There is the word *gruff* from the Dutch, p. 440.

Among the Romance words are *collate*, *jejune*, *florid*, *piece of news*, *the public*, *operoseness*, *undeniable*, *hoopoe*. There are the phrases *morally* sure, *pay off a debt*, *lose his temper*, *mint a phrase*, *a round number*, *piece of critic* (critique, criticism), p. 353. We see *parodia*, p. xxx., which had not yet taken an English ending. In the next page stands *do him justice;* two paragraphs further on comes the old form, *to do him that right*. The word *fencing* is moral, not physical, p. xxxi. The word *nice* had long meant *precise*, *fastidious;* it is now coupled with knowledge, meaning *exact*, p. xlviii. The verb *demur* is taken from the law courts, and here means *dubitare*, p. 371. The word *assurance* takes the new meaning of *impudentia*. The word *tour* means *circuit* or *compass*, p. 392; that part of a man's life, which a writer means to *embrace*, is called *the tour;* Dryden had already coupled this word with travelling. The word *matter* still bears its old sense of *constraining cause*, p. 408; on the other hand, *for the matter of it*, p. 285, stands for *quod ad materiam spectat;* this last phrase must be the parent of *for the matter of that*. We see *prose-writer* in p. 156; a very different being from a *proser*. There is *copier* in p. 179, and *copyist* in p. 342. Boyle, who was an Earl's son, is said to challenge the title of *Honourable*, p. 237; this title had not been long in existence. The word *beau* had become so well established that *beau-ish* appears, p. 285; we have always loved this *ish*. The verb *explode* is used in p. 419 in the sense of *sibilare;* Arbuscula of old well knew what this meant. A manuscript now appears as an MS. Bentley uses the Plurals *geniuses*, *choruses*, and *Salmasiuses*.

The Proverb *threatened men live long* is hinted at in p. 231. A sophist makes a tide and flood, though it be but in a basin of water, p. 399; the ancestor of our "storm in a teacup." Bentley was assailed for using *repudiate*, *con-*

cede, *aliene*, *vernacular*, *timid*, *idiom*; but he says that all of these, as also *negoce* and *putid*, were in print before he used them; he, in his turn, twits Boyle for using *ignore*, *recognosce*, and *cotemporary*; this is said to be a word of Boyle's own *co-position*, p. xliv. Further on there is a dispute as to the use of *mien*. Bentley, when he comes to the Attic Dialect, has some fine remarks about the perpetual motion and alteration of languages, p. 283; here Boyle had laid himself terribly open to the Doctor's homethrusts. The latter, however, is for once caught tripping in p. 293; he remarks on the vast stock of Latin words brought into English since 1500, and then predicts that the two next Centuries will not be so fruitful of change; he even thinks it possible to make the English tongue immutable! The great scholar's mistake has been since imitated by many an English author on philology. But change and decay are the law of all living tongues.

Vanbrugh's earlier comedies (Leigh Hunt's edition) range between 1697 and 1706. I first take

The Relapse.

Here the *a* in *chaste* keeps its old sound, for it rimes with *past*, p. 333. The *ow* changes from French *ou* to *o*, for *shows* rimes with *beaux*, p. 302. Lord Foppington seems to have been one of the first to introduce a new sound of *ou*; for he pronounces *house* as *hause*, something in the German way; so *foul* is pronounced *faul* by the Nurse, p. 332; fifty years later we were to write *Row* for the Hindoo *Rao*. The nobleman sounds *destroy* and *joy* like *destray* and *jay*, p. 334; the verb had certainly borne this sound some Centuries earlier. The *s* is struck out; she *doesn't* appears as she *don't*, p. 322. Among the new Substantives are *side box*, *tucker*, *blunder-head* (dunderhead), *a Godspeed*, *ground floor*, *whitewash*, *highwayman*. We read of a *qualm of conscience*, p. 307; the old *qualm* had hitherto implied only physical pain. In p. 317 stands "she thinks you handsome;" the answer is, "that's thinking *half seas over*; one tide more brings us into port;" in other words, the journey is

half done ; Farquhar, about ten years later, uses the term in our later sense, implying the drunkard's goal, p. 661. The epithet *draggletailed* is applied to a girl, p. 320 ; here the *r* is inserted into Harvey's *daggletail*. A house is said to be *too hot to hold me*, p. 325. There is a good illustration of *thou* and *you* in p. 314 ; the younger brother uses the courteous *you*, while he has any hope of getting money out of my Lord ; all hope vanishes, and he forthwith breaks out into the scornful *thou*. There is the idiom *a thousand of her*, p. 328 (such as she is) ; here some word like *copies* must be dropped. There is our familiar cry of approbation, *this is something like a wedding*, p. 333. As to the new Verbs formed from nouns, coins may be *milled*, p. 326 ; women are *seamed* with small pox, p. 330. There are the phrases *put a stop to*, *though I say it that should not say it*, *drain your invention dry*, *to last thy time*. In p. 20 a living *falls ;* we should add *in* after the verb. The verb *go* stands for *are ; as chaplains now go*, p. 327. A country squire uses the third person for the first no less than six times in one sentence ; *what does I ? I comes up*, etc. There is the Adverb *swimmingly*, formed from the Participle. We find a great change in p. 314 ; *in any way* is supplanted by *any haw* (how) ; suggested, I suppose, by *in any way how so ever*. As to Prepositions, we see *after all*, where the *after* means *in spite of ;* in p. 329 stands *a good woman in the bottom ;* we here substitute *at* for *in*. There is the Interjection *by the mass !* put into a country squire's mouth. A nurse cries, *Ah, goodness !* the full form of this is in Congreve. In p. 304 stands *good bye t' ye ;* here the *ye* in truth comes twice over. There is the Celtic *darn*, the Scandinavian *skewer*, and the Dutch verb *shamble* (*schampelen*, to stumble). Among the Romance words are *thorough-paced*, *peeress*, *to scamper*, *stroller*. There are the French *de haut en bas*, *degagé*, and the old wish *bon voyage*. We hear of the *side face* (profile) and *full face*, p. 306. A man proposes to make love in a *cavalier* manner ; we see by the context that this means *off-hand*, so as to create surprise, p. 310. There is the curious compound *mad-doctor*, p. 334, where the first word means *insanorum*, not *insanus*. In p. 332 *a madam*

stands for a lawful wife; earlier in the Century it had represented something very different. The sense of *discurrere* is very plain in *a regiment scours* (fugit), p. 323. We see *incognito* and *the posse* (comitatus); also *syringe*. There are the proverbs *stolen pleasures are sweet*, p. 320, *virtue is its own reward*, p. 328, *kissing goes by favour*, p. 328.

The Provoked Wife.

There are here several contractions; *whimsy*, *rake-hell*, and *plenipotentiary* become *whim*, *rake*, and *plenipo*. Among the new Substantives is *water-wagtail*; also *a moot point*, from *motian* (disputare). A servant is ordered to take away the *things* (dishes, etc.), p. 344. Friends are *hand and glove*, p. 342. We have the new Adjective *whimsical*; debtors are *shy of* their creditors, p. 348; here a preposition follows the adjective. Among the Verbs are *come out with a thing*, *make a blunder*, *pig together*. The Past Participle is made a Superlative, as *the damn'dest companion*, p. 343. The Infinitive is dropped; a man says he wished to do something, *and she would not let me*, p. 342. A fine lady asks, *was you in love?* p. 346; the *was* had been sanctioned by the great Bentley. In p. 338 stands *she takes for granted that*; here *a thing* is dropped before the Participle. A man *wants to be caned*, p. 343, that is, "requires the cane." Another is *roaring drunk*, p. 349; this phrase preserves to our day the old Participle applied to noisy roysterers since the days of James I. There is the cumbrous *higher than any woman, let t' other be who she will*, p. 340. The verb *titter* appears here, and seems to be connected with the old *te-hee*, which still flourished. A man is well *built*, p. 359; a new sense of the verb. The use of the *far* is extended; *provoke me far*, p. 337. There is a curious instance of the double form in p. 343; *bring you quite off of her*. Fulke's peculiar use of *to* is repeated; *virtuous to a fault*, p. 341; Shakespere had used a phrase slightly differing from this. Among the new Romance words are *raree show*, *stays* (of a lady). There is the French *impromptu*. The weaker vessels are spoken of as

the sex, p. 344, as if the masculine gender was nothing. The noun *lozenge*, no longer heraldic, now means a small cake. We hear of *a frisk*, a word afterwards used by Dr. Johnson when knocked up by his two young friends. There are the phrases *an age since*, *I am positive*. There is the old Comparative adverb *fairlier*, p. 346.

ÆSOP.

We see the German *ja* pronounced in English as *yaw*, p. 392. A rustic pronounces *faith* as *feath*, p. 373; something like *fey-ath*, I suspect. The Abigail's *mem* here appears as *mame*, p. 386; our ma'am. There are the new Substantives *wristband*, *humpback*, *bob-wig*, *dead weight*. The word *hunter* is used of a horse, not of a man, p. 380. We hear of an ill *run* at dice, p. 381. There is the new Adjective *foppish*, applied to dress; a girl may be *forward*; a man is *free to own*, etc.; a favourite Parliamentary phrase in later times. There is the curious phrase *much fewer lovers*, p. 383. Among the Verbs are *give yourself airs*, *let into the secret*, *draw up addresses*, *tip the wink*, *have the whip-hand of you*, *tease me to death*; here the Verb takes a milder sense than before. In p. 375 *bleed* is used for *to pay money*. The question is asked in p. 387, *why so cold?* here the verb is dropped. In p. 376 *sidle* is an adverb; *to go sidle*, the old *sidling*. There is the Interjection *blood and oons*, used by a sporting knight. The Romance words are *a feint*, *guarantee*, *airs and graces*. There is the phrase *bar that* (except that), p. 373; the Imperative, in this sense, is new. We see, by a verse in p. 378, that the accent was now thrown on the last syllable of the substantive *gallant*. Rent may be *screwed up*, p. 380; a girl may be *provoking*, p. 386. We hear of a *vast* honour, p. 385; *vastly* was to be the favourite adverb in the next Century. In p. 385 we read of the best match that *offered* (presented itself). In p. 383 a man is reduced within *ambsace* of hanging; this old phrase was at this very time cut down to *ace* by other writers. Guns are now in use for sporting, and Archbishop Abbot's crossbow seems now to have become obsolete.

The False Friend.

The *a* is used in p. 403 to express hesitation in the middle of a sentence; *that—a—folks are mortal.* The *s* is struck out; *it was not* becomes *it wan't*, p. 410; here we now insert an *r*. There are the new Substantives *backside* (pars posterior), *backwardness.* The substantive *stretch* is found in p. 406; certain faculties are *on the stretch*, a metaphor taken from the rack, as the context shows. A man says to his friend, who is betrothed, "*we* are going to be married then?" physicians are fond of this *we*, identifying themselves with their patients. The *this* is made the last word in the sentence, while *is* does not appear; *a humdrum marriage this!* p. 400. Among the Verbs are *have it upon the very tip of my tongue;* and the Shakesperian *to mind me of my duty*, p. 402; *remind* was to come much later in the Century. A man *shines* (is brilliant), p. 397. The Participle is again used as an Adjective; *this seeming neglect*, p. 401. A person objects to something proposed; *I'd as soon undertake to*, etc., p. 401; a new phrase. The *if . . . not* is employed to mark surprise; *if he is not equipped for a housebreaker!* p. 404. The *upon* keeps its hostile sense; *have designs upon him*, p. 399. Among the Romance words are *triste*, *congé*, *papa*, *decamp.* We see *fermeté* used in p. 407, showing how late is our form *firmness*, which was yet to come. A play is called a *piece*, p. 394. A man, as well as a paper, may be *copied*, p. 396. A person takes his *party* (resolution), p. 398; a very French idiom. One man *indulges* something to another man, p. 402, an idiom that Gibbon loved. When ladies, formerly dear friends, quarrel, the formal *Madam* is resorted to, if they address each other, p. 399. The word *perfect* is employed in a new sense; *a perfect stranger*, p. 401. There is the phrase *make allowances*, p. 410; hitherto the Singular would have been here used. There is the Italian *in fresco* (in the open air), p. 404; the *in* is now *al.* We see the old form *The Groyne* (Corunna). The word *quaint* is still used for *elegant*, p. 398.

The Confederacy.

The *aw* supplants *a* in *law you now!* p. 419. The *y* is added, as *deary*, p. 438. There are the new Substantives *kettledrum*, *bookkeeper*, *Jack-a-dandy*. We have the adjective *gim* (elegans), p. 418; this was much used all through the Eighteenth Century. There is the phrase *sick as a dog*. An adjective is used as a substantive; a woman is hailed as *Mistress Useful*, p. 430. The old *war* expresses the Latin *cave; war horse!* p. 435. There is our common *one, two, three, and away!* p. 435. Among the Verbs are *thank you kindly*, *tired off my legs*, *raise money*, *stand upon the defensive*. The old *alack* leads to the new Interjection *good lack!* p. 412. From the Dutch come *growl* and the call *ahey!* (ahoy), p. 424, showing that *oy* still kept the sound of French *ê*. Among the Romance words are *set of false teeth*, *turn about upon his heel*, *in the fund* (at bottom), *pin money*, *despotic*, *touched* (in his wits). The verb *fix* is used for *settle*, much as the Americans use it now; *fix my affairs*, p. 416. A youth is called in p. 438 an *all to-be-powdered rascal;* a very late instance of this perverted idiom of the old *to* (dis). In p. 425 we learn that *patience is a virtue*.

The Mistake.

The noun *trollop* appears, addressed to a woman, p. 443. The window of a carriage is called the *glass*, and may be *drawn up*, p. 458. A reception may be *cool*, p. 442; in p. 448 we light upon *sharp's the word* (watchword), like the former *snug's the word*. Among the Verbs are *talk him into it*, *glaring colours*. We see the Imperative *walk off*, p. 453; in former times this had been simply *walk!* There is *belle* as well as *beau;* also *escort*. The old form of 1550, *potgun*, still survives, p. 451.

Farquhar's plays range from 1698 to 1707 (Leigh Hunt's 'Old Dramatists'). I begin with

The *a* is added; *dad* becomes *dadda*. The English *ou* may still be sounded in the French way, for *house* rimes to *sous* (the copper), p. 512; Lord Foppington would have pronounced *house* very differently. We hear that the beaux sounded the oath *zoons* as *zauns*, p. 492. The Exchange is cut down to *Change*, p. 504. Farquhar, an Irishman, lops the *th* from *Judith*, 496. Among the new Substantives are *bull dog*, *top knot*, *will i' th' wisp*, *plaything*, *cock sparrow*, *boarding school*. We hear of a young *shaver*, p. 496; a book is bound in *calves' leather*; *steps* are connected with dancing, p. 493. The word *trip* has the sense of *excursion*, p. 512; this we saw in the 'York Mysteries' of 1360. Men take *snush* (snuff), p. 492, whence the Scottish *sneeshing*. The word *breath* is used in a new sense; *fifteen lies told in a breath*, p. 497. Among the Verbs are *hamstring* and *clap* (in the sense of *plaudere*). There are the phrases *wet a commission*, *scrape acquaintance*, *I thank my stars*, *my own born brother*, *put to the test*, *a watch runs down*. In p. 487 the walks *fill*; this sense evidently came from *are in filling*. A man *shams the beau*, p. 502; this is an advance upon *shamming finery*. The verb *get* stands for *fieri*; *get drunk*, p. 501. In p. 504 *I should guess* appears for *I guess*; hence our common *I should say*. A secret is to be *dusted* (thrashed) *out of the bearer's jacket*, p. 509; hence Macaulay threatened to dust the varlet's (Croker's) jacket. In p. 512 certain performers *draw money* (from the public); here we now drop the noun. Among the Prepositions we remark *t'was not fair of her to*, etc., *I am in for 't*, p. 497, he answered the description *to a T*, p. 505. The cry *bless me!* is used after a sneeze, but is pronounced rustical, p. 492. We see the verb *cruise*, derived from the Latin through the Dutch, reviving the sound of our disused *croice* (crux). Among the Romance words are *toper*, *costive*, *miscellany*, *empory* (emporium), *counter* (of shop). There are the phrases *palm letters on you*, *fortune hunting*, *command money*, *stand sentry*,

fire-arms. We see the noun *miss* prefixed to a surname, as *Miss Cross*, p. 512; it may still be used in its bad sense, as opposed to *wife*, p. 490. The Plural *circumstances* stands for "condition of life;" *suit ill with your circumstances*, p. 491. We hear of the *errata* in a book, p. 499; also of the game of *cross purposes*, p. 501. A parson preaches *methodical* nonsense, p. 503; this seems a foretaste of the name to be given to Wesley's followers thirty years later. A man comes *critically* (at a critical moment), p. 504. Farquhar makes his Irish countrymen use the endearing Vocative, *dear joy!* p. 510; Berwick's *dear joys* (the Irish soldiery) were pronounced to be no match for the Brandenburgh and Swedish boys in 1688, as the ballad of that year, quoted by Macaulay, informs us. Chaucer's *tehee* still keeps its ground, p. 487, though *hee hee* was also known at this time. There is the proverb *like master, like man*, p. 490.

The Constant Couple.

Our author makes *world* a dissyllable in p. 539; this Scotch pronunciation must have been widely spread in his native Ulster. There are the new Substantives *tide-waiter, shoulder-knot, nightfall, boorishness;* men are sentenced at the Old Bailey, p. 535. Among the Adjectives we see *short of money, be free with her*, p. 534; here we turn the *be* into *make;* the adjective seems here to combine two of its oldest meanings, *liber* and *potens.* We hear of "the pride of beautiful *eighteen*" (of a girl of that age), p. 534; this is a new use of Numerals. Among the new Verbs are *sour* and *rake* (play the debauchee); also the phrases *make a part* (create it on the stage), p. 513, *kill him dead.* An officer is *broke* (disbanded), p. 515; a cup is *broken*, where the Participle is not maimed. A testator talks of leaving a kinsman to the fee simple of a rope and a shilling, p. 532; hence our *cut off with a shilling.* The military commands, *to the right about, as you were, march!* are in p. 519. There is the chorus *tall al de rall*, p. 535, so well known to us. We find the Scandinavian *douse*

(ictus), p. 525. The Romance words are *airy, collegian, uncase.* Men *decline patronising wit,* p. 513; here *decline* imitates *forbear* and governs a Participle. The very French idiom *to place money* (invest it) appears in p. 517. The verb *post* gets a new meaning; a father *posts* his son away to travel, p. 538; hitherto this had been applied to horses.

Sir Harry Wildair.

There is the great contraction *I an't* for *I am not,* p. 554. The noun *fuss,* formed from the old adjective, appears in p. 549. The new form *Oxonian* is seen in p. 547. We find *close-bodied, frumpish* (morosus). There is the curious phrase *run for it,* p. 554; where *it,* I suppose, stands for *life.* Among the Verbs we find *to head armies, get that in her head, make the best of a bad bargain, go snacks, something to show for it.* There is the new Verb *paw* (handle). The expletive *d' ye see* is coming in. The old *anon, Sir* makes way for the new cry of the waiter, *coming, coming, Sir!* p. 546. There are the Interjections *whiz! stuff! fiddle-sticks!* p. 554. There are the Dutch words *elope* (*ontloopen*) and *avast* (*houd vast,* hold fast); another sea word. Among the Romance words are *colic, pot companion, refugee* (*ee* seems to have been still sounded in the French way), *salver, furbelow, contour, family dinner, bank bill, dupe, saucebox* (said to a girl). The word *lecture* stands for *scolding,* p. 545; love may be *dressed up* by poets, p. 551. We had long had *persons of quality;* the latter word is now used much like an adjective; *a quality air,* p. 545. A woman may be *out of order* (in poor health), p. 546. There is the phrase *as sure as fate,* p. 558. The noun *coquette* had lately come into such frequent use, that it was made a verb; *to coquette it,* p. 549. There is the gambling term *sept le va,* known to readers of Pope. So much the fashion was kissing now among Englishmen, that it was performed when one man was first introduced to another; see p. 550; the custom was to last seventy years longer.

The Inconstant.

The *y* is struck out, as *look'ee* for *look ye*, p. 581. Among the new Substantives we remark *snapdragon* (applied to a woman, p. 583), the *make* of an article; women have a devilish *cast with their eyes*, p. 565. Our Irish author talks of a *bull* (error), p. 566; this word had appeared in 1290. The word *puss* stands for *hare*. A woman is bidden to cry like a *queen in a tragedy*, p. 576; a well-known phrase of ours. There is the Adjective *broad-bottomed*, applied to a Dutch ship. The noun *frolic* now gives birth to *frolicsome*. The word *darling* is made an adjective; *their darling amusement*, p. 561. There is the new Verb *to bully him*, p. 572; *money burns in my pocket*. An adjective is turned into a verb; *to muddy the water*, p. 564. The verb is suppressed in *all hands to work*, p. 574. There is the phrase *to be sure*, put for *assuredly*, p. 582. A man, meaning to insult a lady, says he will *take her off*, p. 576; we should substitute *down* for the last word; Foote was to use *take off* to express insulting mimicry. A person finds time *heavy on his hands*, p. 582. There are the Interjections *um* and *boh!* the latter being used as an insult, p. 572; *bo* had appeared in 1400. There is the Scandinavian verb to *balderdash* (dash wine with viler ingredients), p. 562; whence we have formed a noun. Among the Romance words are *unavoidable*, *stage coach*, *to pounce*, *identical*, *a finished gentleman*. We read of the *founder* (of a feast), p. 562. One of the characters in the play bears the name of *Bisarre* (the future *bizarre*). A lady is addressed as *my fair Innocence*, p. 578; hence came *Miss Innocence*, etc. A man *promises himself* something, p. 579; a new phrase. We see *my people*, like the French *gens*, employed for *my servants*, p. 579. A lion has his *jackal*, p. 574; this is the Persian *shaghal*. We see the Shakesperian *do me right* still used in pledging a health, p. 569. There is the proverb *dead men tell no tales*, p. 582.

Twin Rivals.

Among the new Substantives are *brogue* (dialect), *wax-work*, *jack boot*. We hear of the *run* of a play; *it was none*

of my business (duty), p. 589. As to the Verbs, there is *to drop a friend, to hand a lady, to come to* (into) *his estate.* We see the phrase *to some purpose* (effectually), p. 587. There is the German *hock* (wine). Some Irish words are put into Teague's mouth, such as *arrah* and *agra;* his *f* expresses the English *hw*, as *fat* for *what*, p. 597; so Scott makes a Celt say *fustle* for *whistle.* The old and true sound of *a* was kept in Ireland, though now lost in England; we see *naam* and *tauk* for *name* and *take;* the *au* still expressed French *â.* Among the Romance words are *beef steak, disprove, over caution, ask cross questions, spunging house.* We hear of hot *spirits* for drinking purposes, p. 592, of a *manteau maker*, p. 602; the foreign word was confused much about this time with Mantua.

Recruiting Officer.

Here the Salopian dialect appears, using *u* for *i*, as *I wull;* inserting *u*, as *Ruose* for *rose;* replacing *f* by *v*, as *vether* (pater). Sarah becomes *Sally*, p. 631, showing a well-known change. Among the new Substantives is *cleaver.* A woman not far from her time is said to be *in the straw*, p. 614. An heiress is called a *twenty thousand pounder*, p. 623; here the old *er* is used to make fresh compounds. We hear of the *chops* of the Channel, p. 632. One officer addresses another as *my dear boy*, p. 625. The word *coxcomb* has not here taken a new shade of meaning like *fop;* the former is used of a thoughtful, constant man who is rather dull, p. 614. There is the new Adjective *rakish*, supplanting *rake-helly;* the latter word is used in Farquhar's earlier plays. A youngster is called a *bloody impudent fellow*, p. 627; the first instance, I think, of this unpleasant prefix of which Swift was fond. We hear of a sum *in hard money;* our *hard cash*, p. 630. Congreve's *unbred* is turned into *underbred*, p. 639. Among the Verbs are *to shoot flying, meet us half way* (morally), *stake a horse* (physically), *make a bow, beat up for a corps.* A comparison *breaks*, p. 617; we add *down.* There is the cry *done!* used in making an agreement, p. 619. We see the Interjection

rat me! p. 632, which must be a form of *rot me!* Among the Romance words are *chevaux de frise, platoon, barrack master, harridan, brevet, drum major, field officer, staff officer, market woman.* In p. 612 we hear of *the service* (the army). There is the odd corruption *sash* (window), from the French *chasse*, Latin *capsa*, p. 618; in p. 632 stands *sash* (girdle), from the Persian *shast.* We read of *articles of war, case of pistols, random shot, battle royal, the mail* (of letters). In p. 625 a lady is compared to a ship, and is called *a first rate;* we now use this term as if it were an adjective. A person is said to be *so pressing*, p. 619. The verb *compose* is connected with music, p. 640, where a march is called *a composure* (composition). The Hungarian word *hussar* (twentieth man) appears in p. 622. Serjeant Kite talks of a *rum* duke, p. 619; this gipsy word comes from *Rom-many.* The old word *posy* still stands for an inscription, p. 619. The *he* is used in the old Shakesperian way; *the best he* (man), p. 613. In p. 623, when something is discovered, it is said that *now the murder's out.*

Beaux' Stratagem.

We see the *y* added to a word; in Udall's *ever now and then* the first word is altered into *every*, p. 642. The new Substantives are *twang, the gripes, bogtrotter, tumbler* (glass without a foot). A country squire plays *whisk*, p. 642, which afterwards became *whist.* An artist is called *a famous hand*, p. 658; hence our "a great hand at a game." In p. 567 *rib* stands for *conjux.* There is the phrase *too much a gentleman to*, etc., p. 658; this would earlier have been *too genteel to.* As to Verbs, Palsgrave had used *I dysyn a dystaffe* (put the flax on it); this led the way to *bedizzen him with lace*, p. 649. We see *smother with onions, tip him with half a crown, a singing in your head, look hard at.* As to Prepositions, we have *he is sent for a soldier, spunge upon him;* there is the Irish idiom, put into the priest's mouth; *do you be after putting him*, etc., p. 658. Among the Romance words are *sportsman, marching regiment, corps* (regiment), *rolling pin* (in the kitchen), *easy chair,*

soldier of fortune, purse-proud. We see *on the tapis.* In p. 646 a man's head aches *consumedly*, a curious instance of forming an adverb from a Passive Participle. The verb *engage* takes the new sense of *pugnare*, p. 664. We see *bohea*, p. 660.

There are a few extracts from Farquhar's 'Letters,' p. lix. Here is found *tongue* (of a neat); the Plural adjectives *heroics* and *intimates* are made substantives.

Cibber brought out the 'Careless Husband' in 1704. Words are much cut down, as *Lud!* (Lord), *hackney coach* becomes simply *hack.* There are the new Substantives *coolness, coldness; churchman* stands for a constant worshipper at church. The old *maw* (stomach) is revived, and expresses appetite. The confusion between the Verbal Noun and the Participle is most plain in the phrase, "how shall I reconcile your temper with having made so strange a choice;" here *having*, if coupled with the *with*, is a Verbal Noun; if coupled with *made*, is a Participle; this idiom was now coming in. There is the Adjective *hearty*, used of *a meal.* Two people are *great;* we should here substitute *thick.* The *ful* is used to compound new Adjectives, as *fanciful.* Among the Verbs are *toss* (throw) *in* some makeweight, *not care three pinches of snuff, jilt him, stand her fire, start fair, split our sides, give her eyes to do it, stop at nothing to*, etc., *come up to* (rival). The verb *call* stands for *pay a visit.* There is the curious *get rid of*, where the *get* stands for *fieri;* a sense now coming in. There is the new verb *widen*, in imitation of which *broaden* has since been formed. There is *take time by the forelock*, slightly altered from the last form of the phrase. Among the Prepositions may be remarked *upon the wing, to a nicety, out of patience.* There is the Interjection *tayo!* our *tally ho!* Among the Romance words are *partie quarrie* (sic), *nonchalance, chaise* (currus), *tea table, overacted, prude, cherry cheek, scene* (in private life). A woman may *cry her eyes out*, or *cry herself sick*, and may *use a man like a dog.* There is the new *zest*, a French word which comes from the same Greek verb as *schism.* People grow *particular* (in their

attentions). A lady's reputation is said to be the common *toast* of every public table. A man is *absent* (in mind). There is *pool*, a receptacle for the stakes; the eggs laid by the *poule*.

Mrs. Centlivre's play, 'The Busy Body,' dates from 1708. Here *guardian* is shortened into *gardy*, *balcony* replaces *balcone;* a man, enraged with a girl, addresses her both as *housewife* and *hussy*. The new Substantives are *neckcloth*, *woman-hater*, *marplot;* the old *rout* stands for *strepitus*, as in Tarlton; *here's a rout!* our *row*. We hear of a *brown* musket early in the play; hence must have come *Brown Bess;* something is *ill-timed*. I lose much of *my Spanish;* that is, of an accomplishment I have made my own. There is the vulgarism *all them creatures*, here a Nominative. We see *only* stand for *nil nisi;* it was *only* the old strain; here *but* had been used of old. Among the Verbs are *stitch a gown*, *give her his honour* (promise), *edge himself into*, *make mincemeat of him*, *take a song lower*. A gate *opens* into the Park, a new phrase. Something will *fetch* men; this stands for *allicere*. There is the new colloquial *do ye know that*, etc. The *do* had long stood before the Imperative; we now see *do but mark*. There is the new *why, there t'is now;* our *that's just it*. A man lists *for* a soldier, a synonym for *as*. A Conjunction is made a verb; *but me no buts*. There is the contracted oath *s'death!* Among the Romance words are *Court lady*, *peephole*, *miniature*, *inquietude*. Impostors are *exposed*, a new sense of the verb; a piece of service may be *signal;* friends *compare notes*. In the Epilogue a well-known parson is called a *Don;* the use of the word survives at the Universities.

About this time, ships come *alongside;* this adverb was ninety years later to be made a Preposition. We see *ailment*, the *address* of a letter, *anythingarian*, *auctioneer*, *basin* (dock), *bamboozle*, which is also cut down to *bam*, following the fashion of these times; *attachment* now takes the new sense of fidelity. See Dr. Murray's Dictionary for these phrases, which are new.

Swift began his authorship with the 'Tale of a Tub,'

which he completed by 1699. Here we see *s* prefixed to an older word; Udall's *plash* becomes *splash*. There are the Substantives *shoplifter*, and *trimmings* (of a coat). There is the Adjective *book-learned;* something is said to be *sheer* wit, the adjective imitating the secondary sense of *pure*. There is the Participle *taken short*. Among the Romance words are *surtout* (a garment), *prizefighting*, *to dragoon*, a verb we owe to Louis XIV., people are high in *the fashion;* here the article is new.

In the 'Battle of the Books,' which dates from this time, the former *riveret* becomes *rivulet;* the word *turnpike* still keeps its oldest meaning of "outwork to a Castle," but it had been elsewhere connected with roads.

Swift wrote 'Mrs. Harris' Petition' in 1700; here *the cloth* stands for *clerici*. The verb *feel* takes a new meaning, something like *videri;* my pocket *feels* light. There is the phrase *hate like the devil;* and the common *says Cary, says he*.

Swift's memorable practical joke upon Partridge the Astrologer in 1708 may be seen in Arber's 'English Garner,' vi. 469. Here we find the word *undertaker*, connected with funerals, p. 490; there is the adjective *showish*, the later *showy*. Among the Verbs are *brick a grave*, *make the best of your speed* (way); a name *sells* an almanack (causes it to be sold). There are the Romance words, *the news paper*, *post office*, *philologer*.

In the same Volume may be seen Gay's 'Present State of Wit,' dating from 1711. Here is the noun *tell-tale*, p. 510. A book may be *skimmed;* something *carries sail;* we hear of a French *novel*, and of *men of letters*, Boswell's *literati*. In p. 506 an author has provoked *all his brothers round;* here we should now transpose a little.

Swift's 'Journal to Stella' ranges between 1710 and 1713. There is the contraction *poz* for *positive*. Among the new Substantives are *chop house*, *Christmas box*, *toyman*, *a go-between*, *the whip hand of me*, *a misunderstanding*, *pot hook* (in writing), *swift* (passer), *understrapper*, *speechmaker*, *finery*, *patchwork*, *saltwork*, *frame* (of picture), *cast* (in eye). The word *whelp* is used of a man; *puppy* had already been

used in the same way. The word *step* expresses *consilium*; *make* (take) *wrong steps*. The word *break* is employed in a new sense; *a break in my journal*. There is the new *drawback*, which is here said to belong to the jargon of the custom-house. We hear of a course of *steel* (medicine). Swift talks of a picture *three quarter's length*. The word *thumper* stands for *mendacium*. A man has not the *soul of a chicken*; hence an adjective was to be formed. The strange Plural *be in hopes* is used for *sperare*. Something is *nuts* to a man; that is, delightful. A book has a *run*, like the old *course*; there is also a *run* of ill weather. A certain medical man is called a *midwife*, showing how modern was the transfer from women of this office. We see the new form *seamstress*; this is Bishop Hall's *sempster*, the earlier *sewstare*. Swift says that his *heart was in his mouth* for fear.

Among the Adjectives is *uppish*, a new word objected to by Swift; there had once been an Old English word *upahefednes* (superbia). The old *sick* gave birth to more than one daughter adjective; we have seen *sickly*; we now find *sickish*. The weather is said to be *slobbery*, our *sloppy*. There is the new phrase *a black eye*, the result of a blow. Men make remarks *dryly*; here the *dry* implies a shade of mockery, something like Udall's use of the word; the adverb was long spelt *drily*, though its parent was spelt *dry*. A paper of Steele's is called *dry*, implying that the reader finds it weary work. We see *an open winter*, *fine doings*, *fine weather*, *a fine day*, town is *thin*. Swift wishes his friends *a merry new year*; we alter this into *happy*. The word *sad* is much used; a man is a *sad dog*; some grapes are *sad things*. Swift is fond of setting *bloody* before another adjective, as *bloody cold*; in this he has many followers in our day. An adjective is made a substantive; as *my gray* (horse). Something is said to be *like your politeness*; we usually prefix this *like* to *impudence*. The old *great* is used in Congreve's sense; Prince Eugene spoke something very *greatly* (nobly). The Lord Treasurer has a *great* day in the week (when he receives visitors). The adjective seems to stand for an adverb in *I cannot say so*

bad of him as he deserves. The Participle is treated as an adjective; as *a leading card.*

As to Pronouns, the *it* is once more used indefinitely; as *count upon it, that,* etc. A storm *spends itself.* A man may have *his* reasons for doing a thing. A person is shown at Court *who was who; quilk es quilk* had come in 1290. The phrase *be the first to go* is altered into *go off the first man.* Swift says that he is *three parts* asleep, a new phrase. We see *thing* stand for *truth* in the phrase *there is nothing in it* (the report). There is a new kind of comparison, "to be tucked up like *any thing.*" We see a new idiom in "so saucy, so pretending, *so every thing.*"

Among the Verbs are *not care twopence, a horse runs* (at grass), *a pamphlet runs, drink like a fish* (said of Bolingbroke), *have other fish to fry, bring himself down* (in fatness), *cook a book, strike up a friendship, draw upon a man for money, burning weather, stand fair to, get the laugh on my side, give her joy of it, put him out of pain, this is the devil and all to pay, cool his heels, leave no stone unturned, settle money on, write small, talk politics, go into mourning, spread lies, he is heartbroke, I will do it as soon as fly, toil* (work) *like a horse, think fit to.* An officer must *sell;* here *commission* is dropped. We have seen *trapes* (fæmina) in Butler; Swift now uses the Participle *traipsing.* People *think of going* to Ireland; here the first verb almost gets the new sense of *statuere.* A person is much *marked;* there is no need here to name the fearful smallpox. A Participle is prefixed to an Adjective, as *stewing hot.* The Accusative follows *come; we came it* (a number of miles). Swift *leaves* Chelsea *for good,* and calls this "a genteel phrase." The explanation *you must know* is put into the middle of a sentence. There is the new confusing idiom, dating after 1700, "he owned *his having been* in France." We have seen "rout up the country;" Swift *routs* among papers. A verb is repeated to strengthen the idea conveyed; *I don't care, I don't.* He turns an Adjective into a verb; *I'll uppish you,* for he disliked this new phrase. The future *will* is dropped in "Duke of Ormond speak? no!" here a previous question is referred to. There is the new Verb *embitter;* and new verbs are

in some instances formed from nouns; thus a picture is *boxed* up; a libel is *handed* about; a man is *cramped* in money matters.

As to Prepositions, men are *at cuffs;* the Minister is *not at home*, which Swift knew to be a lie. A motion is carried in the House almost *two to one.* There are the phrases *brute of a brother, devil of a man.*

As to Adverbs, men are *down* in a fever; here, I suppose, the Participle *cast* is dropped. The *nor* is used for *than;* "you are more used to it nor I," a sentence at which Swift laughs.

Our Interjection *lackadaisy* is here foreshadowed in *up adazy! hey dazy!* The word *deuce* is much developed; *where the deuce*, etc., *deuce a bit, the deuce he is!*

There is the Dutch *skate;* the Scandinavian *sputter* and *bout* (tempus).

Among the Romance words are *gasconade, tinsel, postage, simpleton, interpose, a dependant, to frank* (letters), *collar bone, port* (wine), *publisher, oculist, good offices, pease soup, doily, embroil, empower, presence of mind, pocket book, prime minister, half broiled* (in the sun), *magnifying glass, stuffing* of meat, *mettlesome, officiate, japanned, roll* (panis), *pay a visit, an undress, overprint.* A man is worth a *plum*, a new sense of the word. Swift *observes* a fact to Harley; that is, mentions something he has remarked; henceforth *observe* was to bear the sense of *dicere* as well as *videre.* A man may have a *fund* of wit; this differs from Petty's use of the word. Swift talks of his *gallantry*, meaning only *comitas.* The word *farce* now bears the sense of *sham* or *unreality.* A lady *cants* when parading her sorrow for her dead sister. The word *tolerably* stands for *modicè; tolerably wet.* The word *sensibly* may express *perceptibly.* The verb *reflect on* bears the sense of *attack.* The word *blackguard* is taken from the kitchen, and is used laughingly for *nebulo; go to cards with the blackguards.* A state paper is called a *pepperer.* We hear of the *penny post;* a woman is called *Mrs. Boldface;* people are *exacting;* one of the oddest freaks of fashion in our days is to turn this word into French; a lady has an *assemblée.* The word *chariot* now

comes into common use. A man is *denied* to a visitor. The notice, that *carriage* has been paid, is inscribed on a package. Men *make parties* about dining together; our *party* was soon to have a wider sense. There is the new *fireplace; stead* had earlier come into this word. The Imperative stands for the Future negative in *catch me at that!* Swift uses *doubt* in the old way for *timere; I doubt he will not succeed.* The *possible* is used after a Superlative; *the strongest hand possible.* Chaucer had had something like this. There are the phrases *poor as rats, natural as mother's milk.* Swift is fond of using *terrible* as an adverb; *terrible rainy, terrible sleepy,* as we employ *awful.* We hear of *green tea.*

Swift's grandmother had a proverb—

> "More of your lining,
> And less of your dining."

This he applies to Harley, who for years treated him to many meals, but to no Church preferment.

From 1712 dates Swift's 'Proposal' for improving the English Tongue, and some of his best poems were written about the same time; also his 'Essay on Conversation.' He strongly objects to dropping the *e* in the Past Participle, as *rebuk'd, fledg'd.* He condemns "the foolish opinion, advanced of late years, that we ought to spell exactly as we speak." In London alone words were clipped in one way at Court, in another way in the City, in a third way in the suburbs. A committee of those best qualified should be formed, to cast out absurd words and to revive certain fine old words that were obsolete. Swift pays a just tribute to the Bible and Prayer Book, which had kept our language fairly steady. He has the wild thought of fixing it for ever. It was Harley's duty to give order for inspecting and improving the English tongue.

Swift makes *strown* rime with *bone;* it had hitherto borne the sound of French *ou.* The verb *conjure* (magically) has the accent thrown on the first syllable; we throw this on the last syllable, when the verb stands for *adjure;* a curious and unusual way of marking a difference in meaning. There are the Substantives *freethinker, flounce*

(in a dress); *fellow* is in constant use for *homo*. Something is taken in its proper *light*. A lady is said to be thirty, *and a bit to spare* (something more). The old *Nan* gives birth to *Nancy*. The adjective *smart* now expresses *acer*, being applied to repartee. Something is placed in the *strongest* view (light). When a man marries a certain lady, he might have *fancied* (chosen) *worse*. Among the Verbs are *take* (ferre) *a jest;* conversation *runs low;* something is *laughed out of doors*. The hands may be *fouled;* this recalls the old form *defoul*. A man will *have his joke*. Something is *nothing near so good* as another article; *near* had long expressed *ferè*. The *upon* still stands for *post; upon second thoughts*. Among the Romance words are *disconcerted, inclusive, incurious, fustian words, baby face, centred*. Something is not of any *use*. A town, when in danger, is called *devoted*. The word *catechise* is used of a man questioned about news. Swift discourses mournfully upon the changed meaning of *raillery;* of old it had meant turning a seeming reproach into an unexpected compliment; in Swift's day it seems to have expressed nothing more than our well-known *chaff*.

Pope's earlier poems date from about this time. He makes *severe* rime with *prayer* in 'Roxana.' He has the phrase *master hand;* also the French *rouleau*.

I give a few words from the 'Tatler' (1709) and the 'Guardian' (1713). There are the Substantives *slip-knot, roomful, horse laugh, dabbler* (in politics); we see a *top toast* (lady), like Collier's *top lady*. The Adjective is repeated, which is rather rare in English, though it occurs in the Sixteenth Century; a servant, in admiration, talks with emphasis of *a fine, fine lady* (December 20, 1709). The word *smart* gets a new meaning, that of *finely dressed*. We read that a storm *gathers*. Among the Romance words is *invalids;* the word *plain* is connected with a dish.

Addison speaks of *profile, relief* (connected with a picture), *grouppe, commandant, corps, defile, gasconade, maraud, pontoon*, and *reconnoitre*, as scarcely recognised as English words. According to him, Milton's *cornice, culminate, equator*, and *zenith* were terms above the comprehension of the common folk.

Arbuthnot's famous story of 'John Bull' and his lawsuit came out in 1712; it may be found in Arber's 'English Garner,' vi. 537. The new Substantives are *hog wash, yellow boy* (guinea), *clockwork, chuck farthing, all-fours* (the game), *stock jobber, dray horse, rap over the finger ends;* a match at *cricket* is mentioned. John Bull here becomes the type of Englishmen.

Among the Adjectives are *clodpated, randy.* Money is called *ready,* p. 543; here we prefix *the.* There is *numskulled* in p. 555; and we hear of a *numbed skull* in p. 614. A man is said to steal *like the Devil,* p. 634; that is, immoderately.

Among the Verbs are *see saw, blight, stunt, muddle* (with drink); we know the old *bimodered* of 1280. There are the phrases *run out in his praise, take a hint, know the world, give himself out for, split hairs, run a tick, a running knot, nip in the bud, slip it into his hand, bring it to bear, keep head above water, stick in the mud, self seeking, take it off my hands, break short.* Ribbons are *crimpt,* p. 581; we apply the verb to cod. The verb *cackle* now means *ridere,* p. 608.

Property is said to have been *in your family,* p. 646, a new sense of the *in.* There is the Scandinavian verb *scuttle.*

Among the Romance words are *puppet show, nursery maid, cookmaid, saucer eyed, pastry cook, Naples biscuit, elbow chair, scrubbing brush, scorbutic, sober as a judge, lead pencil, hysterical, chime in with, an alibi, impale* (the torture), *bone of contention, disinterested, balance* (of an account), *a deficit, parish boy, workpeople, lemonade, a determined air.* The verb *prevent* may still express *forestall,* p. 648. Marlborough appears under the name of *Hocus* (perhaps from *hocus pocus*); the name was later to be made a verb. The verb *cabbage* expresses *steal,* p. 552. A tradesman *posts* his books, in the same page; hence our phrase *well posted up.* The word *rouly pouly,* p. 636, is not an eatable, but seems to stand for some game. The word *nice* is now used of dishes pleasant to the taste, p. 616. A man talks of *my own personal, natural, individual self,* p. 620. The Frenchman touches upon his usage of his neighbours; he is told not to

dwell upon that *chapter*, p. 645; a new meaning of the word; we were soon to talk of the "chapter of accidents." There are some French phrases, as *yield the pas;* feats of skill are performed by *artistes*, p. 546. The term *clar obscur* is connected with painting, p. 631; we now use the Italian form. There are the proverbs, *one is never too old to learn*, p. 548, *possession is eleven points of the law*, p. 643, *seeing is believing*, p. 646.

A few letters of the learned men of this time are prefixed to 'Aubrey's Lives,' as published in 1813. We find *woodcock* still employed for *stultus*, for Whigs ate that bird on the anniversary of the death of Charles I.; see p. 152. There is the phrase *between whiles*, used by Bishop Lloyd, p. 208. Men *take copies* (buy) of the great Hickes' Thesaurus, p. 269. Hearne talks of *tolerable* (moderate) *wealth*, p. 248. Carte writes about making things *palatable*, p. 262. A member of the Charter House is followed to the grave by his *confrères*, ii. 22; a man *values himself* on certain things, p. 24.

From about this time date the words *man midwife*, *nozzle*, the Low German *queer*. There is Addison's *mawkish* (apt to cause loathing), said to come from *mathek*, *mawk*, a maggot. We see *quidnunc*, *reservoir;* a man may become a *butt*. There is the drink *negus*, invented by a Colonel of that name.

Tickell and Steele paid their tribute to the deceased Addison in 1721 and 1722; their works may be found in Arber's 'English Garner,' vi. 513-536. There is the phrase the *foregoing* (what had gone before), p. 519; *throw upon paper* expresses *scribere*, p. 535. There are the terms *turn for business*, *retouch*, *unpromising*, *disingenuous;* Addison *resigned* when he left office; here no Accusative follows. He was *delicate;* that is, scrupulous; a new sense of the Adjective, p. 518. Steele is angry with Tickell for using the word *priesthood* for "the clerical profession;" it was not thus employed by the real well-wishers to clergymen, p. 531.

Steele brought out the 'Conscious Lovers' about 1720. Here we see *cub* applied to a man; the noun *spring* is applied in a new sense, for we read of the *spring* in a lady's

step; the old noun *bloom* is revived after a long sleep. We have the Adjective *stiff starched*, meaning much the same as our *stuck up*. There are the Verbs *cut a figure* and *strike out a living;* one of the former senses of *strike* was to *coin*. *At* had been prefixed to many Superlatives; we now have *at best*, where a *the* is dropped. Among the Romance words are *artless;* the *pleader* is opposed to the *chamber-counsel*, the former practising in court; the *Madam* may be set before a Christian name, as *Madam Phillis*. There is such an old form as *good b' w' ye*.

Two plays of Vanbrugh's are said to date from 1720 or thereabouts (Leigh Hunt's 'Old Dramatists'). The country servants give us a specimen of the Yorkshire dialect; *brave*, *master*, *rare* are sounded *breave*, *measter*, *reare*, doubtless like the French *ê*. The *u* is inserted; *chirp* becomes *chirrup*, p. 475. The new Substantives are *toyshop*, *mouthful*, *the tip top*. There are the phrases *brother officer*, *house of ill repute* (fame). We had learnt to *kill* time, as appears by the compound *time-killer*, p. 475. The new Adjective *upish* here means "elated with drink," p. 477; with us *uppish* denotes nothing worse than elation with conceit. The *thou* was evidently going out of polite society in 1720; it is used only once in a long dialogue between two ladies, intimate friends, p. 474; the aged Bentley, twenty years later, much affected the *thou* with his familiars; see his 'Life,' ii. 401; Dr. Johnson sometimes used it. One of the ladies last referred to regrets having rapped out the oath *Gud's oons;* this shows an improvement on the morality of 1700. Among the Verbs we see *laugh it off*, *do the honours of a house*, *bear you harmless*, *come full drive*, *come flop on my face*, *take my chance*; *put out his arm*, where all mention of *joint* is dropped. A man *stumps about*, p. 469; this verb had not appeared for almost five Centuries. You may *ride the free* (willing) *horse to death*, p. 479. There is the verb *enliven*, a most mongrel formation. Among the Romance words are *broiled bone*, *high mettled*. The old *wunder god*, *wondrous good*, led the way to a new compound, *prodigious good*, p. 473, where the adjective stands for an adverb. There is the asseveration *depend upon that*, p. 474. We find the

phrase *join companies*, p. 462. We hear of a story *without a head or tail*, p. 481. There are the French words a *ci-devant* lawyer, and the substantive *rencontre*.

Some of Swift's works date from 1720, as his 'Letters to a Young Clergyman and to a Young Poet;' there are also some of his poems of the time. Here *bulk*, followed by a Genitive, may bear the new sense of *major pars*. There *is charwoman, dog's ear* in a book; we hear of an *every day coat;* Stella is said to be *no chicken* (in age). Among the Verbs we remark *have men in my eye, fall into fits* (with fright), *lay a child to him, keep your seat*, a voice *quavers*, dogs are *wormed*, ladies *rattle*. As to Prepositions, there are *on all hands;* faults are *nine in ten*, owing to affectation; *what I would be at*, where *be* stands for aim. Among the Romance words are *mince an oath, mangle a play, lamp black, masterly, philo-poet, tabula rasa*. We see *exactness*, which many in our day change into *exactitude; promptness* and *quietness* have undergone the same fate. A man is *equal* to a charge; here the sense of capacity comes into the adjective.

Swift protests against the use of obscure terms in sermons, which the women call *hard words*, and others call *fine language*. He rejoices that he has lived to see Greek and Latin almost entirely driven out of the pulpit. He objects to words such as *eccentric, idiosyncracy, entity;* preachers in his day seem to have been fond of the term *phenomena* (sic). He has the good taste to praise the 'Pilgrim's Progress.'

About this time *absolutely* is used to emphasise *nothing;* we hear of *animal spirits;* and Gay gives us the proverb, "two of a trade can ne'er agree;" Pope introduces us to the *bathos;* there are the phrases *athletics* and *upon an average*.

The 'Provoked Husband' was written by Vanbrugh and Cibber before 1730. Among the new Substantives are *wet nurse, scrape* (mishap), *a hurry, cudgel play*. There are the phrases *the wrong side the post, her back is up;* the old *trade* still expresses *course of things;* "this was the trade from morning to night." Among the Adjectives is *rantipol*, formed from *rant;* there is our curious phrase, referring to

money, *a cool hundred;* we read of *tip-top spirits;* men are *merry as grigs*, recalling Matthew Merrygreek. As to Pronouns, there is the corrupt *that's me;* a man is *no more* (dead); *nothing in the least*, where *degree* must be dropped; *much of a muchness* is put into the Yorkshire servant's mouth. Among the Verbs are *saddle with mortgages, do things handsome, thank you kindly, have an odd look, look you there now, pick a bit, make a push, you don't tell me so!* Among the Prepositions are *not for ever so much, by wholesale, within call, obliged in honour to*, etc. There are the Interjections *ahem! my stars!* the last is used by ladies. Among the Romance words are *unaccountable, corkscrew;* also *engross the talk, turn of mind, lodge a petition, it is turn'd of two* (o'clock), *clear the way.* We see *vastly pretty;* an adverb that was to be worked hard all through this Century. The Devil is called *the black gentleman.* Parliament appears as *our legislature*, a curious misuse of a term. A man *touches* money (obtains it), a new sense of the verb. Coverdale had written *cast up my nose at;* the *cast* now becomes *turn; a turn-up nose* was to come later. The Monument, in London, is called by a raw Yorkshire lad, "the huge stone *post;*" here the word still keeps its old sense of *columna.* There is the saw, "accidents will happen to people that travel."

The 'Lives of the Norths' must have been written about 1730 or earlier, before the death of Roger North; I have used the edition of 1826. We see such a contraction as *Bucks* (the county); the *aw* bears its old sound, for *parraw* is written for the Turkish coin *para.* The *e* is sounded in the old way, for *benes* is written as the Scotch word for *ossa*, i. 287. The *ow* seems to be pronounced in the modern way, as *Gower* is written for the Turkish *Giaour.* The *t* is added to the verb *jole* (knock the head or jole); we see our *jolt* in iii. 209.

Among the Substantives are *landowner, heart of oak, dovetail, shyness, showman, drawings, guesswork, eatables, thrust* (of an arch), *stack* (of chimneys). We hear of a painter's first *scratches* (sketches), i. 9; he is called a *picture-drawer*, iii. 280. Something unpleasant is *death* to a man, i. 47. Bad lodgings are called a *hole*, i. 54. A certain monstrous pro-

posal is called a *swinger*, something like our *whopper*. We read of *runners* (smugglers), ii. 111; hence to *run* goods. The phrase *head of the family* seems to have been peculiar to the North, ii. 213. The phrase *good fellow* is still used in its old sense for something like a *debauchee*, ii. 354. We read of a *string* of slaves, ii. 404, a new sense of the word. A contrivance for measuring distances, as you travel, is called a *way-wiser*, iii. 217; here is a survival of the old *wisian* (monstrare). There is the phrase *wheels within wheels*, ii. 65. One more curious instance of the confusion between the Verbal Noun and the Participle is in iii. 121; "he feared *the being made* infamous."

Among the Adjectives are *gifted*, *leading* question, *forward* scholar, *sunk* countenance, *bad* debt, *free* play. We talk of "making a long arm;" in i. 287 a man makes a *long neck*, stretching forward. In ii. 190 *awkward* gets the sense of *malus;* there was awkward morality in Butler. In iii. 359 the bottle is *too many* for them; a curious substitution of the Plural for the Singular.

Among the Verbs are *it worked well*, *set him right*, *a feeling wears off*, *lead him a life*, *far gone* (in liquor), *give handles for*, etc., *bring grist*, *keep him in order*, *to bed* (to embed), *lead the van* (be prominent), *to warm* (irasci), *worm himself into favour*, *take umbrage*, *what to make of him*, *blood him*, *take a bad turn*, *make free with*, *deaden*, *driven snow*, *come to terms*, *look out sharp*, *fasten upon him*, *name his price*, *make a good appearance*, *pin him down to*, etc., *keep chapel*. There is *underpull*, a cant word of the time, i. 36; "act as wire-puller," we should say. The *see* is employed in a new way; *he never saw a penny of her money*, i. 88; we here use the poetic phrase, "the colour of her money." There is the curious *roil* (irritare), whence our verb *rile* seems to come; see ii. 168. A barrister *speeches* to the jury, i. 229. The verb *haggle* had meant *secare* about 1620; it is used in our sense, i. 416, imitating the *higgle* of Hudibras. Men used to *bear off* or *ward* a blow; the two phrases are combined in *ward off*, ii. 43. Business is *underdone*, ii. 398; we confine this verb to meat. Seamen are *overwatched* (exhausted), iii. 98; this is said to be a phrase of their own,

and replaces the old *forwaked* of 1400. There are old phrases like *childing* (parturitio), and *con thanks* (grates agere), iii. 140.

Among the Adverbs are these phrases; something goes *off hand*, i. 25; a man is *called all to nought* (abused), ii. 28; this *all to* seems here to bear its old corrupt sense *omnino*, perhaps for the last time. We hear of a man's *once-and-away entertainments;* we make this *once in a way*, ii. 366. A stranger has *out-of-the-way* clothes, iii. 95. A ship is *homeward bound*. Our *mostly* had not yet arisen, for a man lives *most* alone, iii. 388.

As to the Prepositions, we see *upon the strength of*, i. 99, *hard upon him*, *have time to himself*. A man is purged *from off his legs*, iii. 372; here we drop the *from*.

Among the Romance words are *emergence* (emergency), *party man*, *adept*, *investment*, *machinery*, *managery* (system of trade), *to pirate* (steal), *friction*, *scholarship*. There are the phrases *finish a boy at school*, i. 11, *bitter pill*, *hard pinched*, *supplies* (pecunia), *personal attack*, *dress up a cause*, *carry his point*, *layman* (as to law), *screw* (in money matters), *be flourishing* (healthy), *where the pinch is*, *tickle with mirth*, *hackney writing*, *lines of policy*, *refuse plump*, *remains* (of an author), *to map streets*, *save his bacon*. There are the foreign *eclat*, *carte blanche*, *connoisseur*, *cascade*, *villa*, *embryo*, *premio*, (premium), *desperado*, *facsimile*, *pauper*, *fiat*, *emporium*. There is the verb *chouse*, formed from the Turkish word long known in England; *mob* is also made a transitive verb, i. 329. The adjective *capital* is sliding into our common sense of the term, "a capital mathematician," ii. 181. The word *invidious* seems to get the sense of *molestus*, very different from our *envious*, i. 137. The word *guarded* expresses *cautus*, i. 309. The word *scrip*, so famous in our commerce, is used for ticket in ii. 389. The word *fastidious* stands for *disgusting*, ii. 399. The word *regimen* is now connected with diet, ii. 416; it is used for *system*, or the *régime* of our fine writers in iii. 362. The word *branch* stands for *pars* in iii. 146; *a branch* of the Customs. The substantive *chief* is used for *head man* and is not connected with war; the *chief* in the Treasury, iii. 154. Gresham's

old verb *assure* becomes *insure*. Buckingham (Zimri) is called *a premier minister*, i. 97, though he was not the head of the ministry. A girl in a fit *doubles herself;* we should add *up*, i. 271. A man *subsists himself*, ii. 350; here we drop the last word. We see the Italian *scizzo* (sketch), ii. 211; we have preferred the Dutch form *schets*.

There are the proverbs *honesty is the best policy*, i. 40; *Hobson's choice is no choice*, i. 174.

We read, iii. 280, that in 1660 *scarlet* was commonly called the King's colour, and Cavaliers wore red cloaks; this seems strange, considering how obnoxious Oliver's redcoats were at that time. Durham Cathedral, we are told, shows the most of Gothic antiquity of any in England, i. 279. One of the great lawyers of 1680 used to employ his native Gloucestershire dialect in Court, pronouncing *although* as *althoff*, i. 103. The Devonshire dialect is called the most barbarous in England, the North not excepted; the Cornish are said to speak much better than their neighbours, i. 249.

Swift drew up his 'Directions to Servants' and the 'Memoirs of Captain Creichton' about 1730. The *y* is added to a word, as *goody; goodies* (sweetmeats) to be given to children. The famous Sir Ewen Cameron appears as *Owen*, showing that the *ow* might still sometimes bear the sound of French *ou*. The *oy* might still bear the sound of French *ê*, for General Mackay appears as M'Coy. The old *dab* (ictus) is revived after a long sleep. There is *prog* (cibus), derived from the verb *prog* (beg), seen about 1650. There is *titbit, shoulder-slip* (of a horse), and the phrase *loads* of poems, where we should use *lots;* this comes in the verses written by Swift on his own death. Servants give *warning*. Something breaks into *three halves;* in 1220 *half* had stood for *pars*. We hear of a good *bit*, and a good *sup;* our *bite and sup*. We hear of *light* money and of a *bad* night; men may drink *hard;* a poem is transcribed *fair*. Among the Verbs are *better himself* (of a servant), *put the clock back, go upon the road* (as a highwayman), *take an hour to do it*. Something is a *shocking* sight; here the Participle seems to become an Adjective. A man

is *put off his mettle;* we use the phrase with *on* in the contrary sense. A servant is advised to *sink the money* (appropriate it). Servants *rid up* the hearth; it is curious that Swift, in his 'Directions,' employs this old verb in its Scotch sense, which is found in Wyntoun. Among the Romance words are *gobble, bon mot, incognito, great coat, pincushion, toupee, teapot, to liquor boots.* Schoolboys have *barring outs;* a gate may be *five-barred;* we hear of country *members* (of Parliament). Swift used to *expose* fools. There are the phrases *try your hand, a false key, a pair of colours.* He talks of butlers *decanting ale, as they call it;* it seems to have been a new verb. A man may be *a piece of a farrier;* here we substitute *bit* for *piece.* Witnesses give a rogue *a character;* here *good* seems to be dropped. Children are called *the masters and misses,* and are under a *governess,* who is also called the *tutoress.* The old kitchen knave still appears as *the blackguard boy.* The liquor *gin* is mentioned, coming from the French *genevre* (juniper).

There are the common phrases, *live a short life and a merry one, it is only a drop in the bucket.*

In Aubrey's 'Lives' (Reprint of 1813) the phrase *lend a helping hand,* found in 1729, appears in p. 79, vol. ii. Bishop Tanner talks of (printer's) *devils* and *copy* (for printing); this is in 1735; p. 107, vol. ii.

We may here consider Pope's later poems. He makes *face* rime with *brass;* on the other hand, he makes *placed* rime with *waist.* We hear of *cow hide,* used for binding. There is the phrase *send wealth to the dogs; go to the dogs* was soon to follow. There are the Romance *one dead level, fritter away, zigzag, liqueur, stucco.* We find the Hindoo *chintz.* It was now that men began to write in *magazines.*

From this time, or a little later, date the words *bag fox, an at-home,* the Hindoo *banyan day,* and the Javanese *bantam.* See Dr. Murray's Dictionary.

Matthew Bishop published in 1744 an account of his campaigns by sea and land in Queen Anne's time; he enlisted in the regiment of Webb, well known to all readers of Esmond. The *e* replaces *o;* a ship is a fine *sailer,* p. 176; here a useful distinction between the

vessel and the *sailor* is made. The *ow* may still express French *ou*, as the town *Doway*. The sound of the old *au* remains, for a sea fight is more than once called a *numachia*. Tyndale's verb *cham* appears as *jam*, p. 212. The author is fond of *drove* instead of *driven;* we now often hear *I was druv to it;* the South always clipped the *n* of the Strong Participle.

There is the Substantive *breast-work*. A bowl of punch is called a *settler* (composer), p. 124. The word *shell* is used in its military sense, p. 228. The word *living* takes the sense of *diet; good living*, p. 233. The author talks of his *right hand man* (in the ranks), p. 209.

Among the Adjectives are *leg-weary, unthinking;* there is a *hot* press (for soldiers), p. 76. Our *great* often means *firmus* or *validus;* a man has *a great notion* that, etc., p. 170. The word *thoughtful* reappears after a long sleep, and stands for *anxius*, p. 117. A more curious revival is that of the old *solcen* (slow, sulky), which is seen in p. 45 in the form of *sulky;* I think the word was never written for many Centuries after the Norman Conquest.

Among the Verbs are the phrases *load a gun, take in tow, have his own way, be in two minds whether*, etc., *take coach, take a walk, make the best of our way to*, etc., *make out* (spend) *an evening, to flash in the pan, take it by turns to*, etc., *run for dear life, go to the bottom* (at sea), *stave a puncheon, make interest to go, break the neck of the war, put him to his shifts*. We saw *sling a sail* in the year 1620; we now find *sling a firelock*, p. 162. There is *fly from his word*, p. 130; here we substitute *go*. In p. 190 we *have* the French all ways; that is, have them at a disadvantage. In p. 213 the cavalry *back* their horses (make them retreat); this differs from the old senses of the verb.

The old phrase of 1490, *cast the lead*, is replaced by *heave lead*, p. 248; Burke was fond of this expression for sounding. A child is *raised* (bred up), p. 268; this is still an American phrase.

There is the Adverb *seemingly*, p. 161. The Preposition *upon* appears in a new phrase; *have much time upon our hands*, p. 131.

There are the Dutch words *yawl*, *sloop*, and *smack* (fragor); this last must be distinguished from our old word for *gustus*.

Among the Romance words are *scrutore* (bureau), *notorious*, *grandpapa*, *fluency*, *checkered*, *cockcade* (sic), *the general* (call) which is beaten, *boviac* (bivouac), p. 184, *insignificant*, *to regale*, *imposition* (cheat). The word *pertisen* had appeared about 1555; the term now stands for the member of an irregular troop. There are the phrases *a distant relation*, *speaking trumpet*, *on half allowance*, *to mess together*, *press gang*, *piece of rudeness*, *a round of shot*, *sentry box*. The word *canteen* means *poculum*, p. 8; it is used in our modern sense, p. 138. We hear of fifty "*sail of the Line of Battle*," p. 21; here we now drop the two last words. We see first the old *plumb porridge*, p. 181, and then in p. 49 the new *plumb pudding*. A girl *turns out* undutiful, p. 98; this is an advance on the old *turn Protestant*. We read of a *panick fear*, p. 126; then we have the concise *panick*, p. 183. The word *satisfaction* takes the further sense of *comfort*, p. 147. In p. 210 plundering soldiers behave like *black-guards*; here Swift's sense of *nebulo* is well developed; the old use of the word was now obsolete. Paris is the *capital* of France, p. 236; here *city* is dropped. England had by this time made some progress in politics; Bishop says, in p. 263, that there is no Senate without an *Opposition*; this is something new. The spirit *rum*, said to be a Malay word, appears in p. 250.

We see the old word *drawer* (at a tavern). Bishop says he acted as *manciple* to a party of four soldiers, p. 169. There is an old survival in p. 267; "an instrument of *both* your destructions;" this stands for the old Genitive *bother* (amborum); here two persons are addressed. There are the proverbs *a guilty conscience needs no accuser*, p. 106; *better luck the next throw* (time), p. 211. The curse *be damned* is printed *d—d* in p. 85; a delicate veil for this word unknown to Parson Collier. When Bishop's regiment was broke in 1713, he composed the following lines—

> "God and a Soldier Men alike adore,
> When at the Brink of Danger, not before;
> The Danger past, alike are both requited,
> God is forgot, and the brave Soldier slighted" (p. 266).

I remember seeing in the papers, soon after the suppression of the Indian Mutiny, that these lines, or something very like them, were chalked up in a barrack; the Indian Government in vain endeavoured to detect the inscriber. I little thought then that the lines were due to an old Malplaquet man. Can they have been handed down by tradition?

The translation of 'Gil Blas,' usually assigned to Smollett, came out in 1749; the number of new English phrases is remarkable.[1] There is the verb *ken* (scire) and *discommend*, tokens of the translator's Northern birth. The *e* becomes *u*, as *not care a curse* (cerse, cress). The *t* becomes *p*, for we see *popgun*, the old *potgun*. The *p* becomes *f*; the old *handcops* is replaced by *handcuff*. Among the new Substantives are *foreground*, *spring gun*, *mantrap*, *outskirt*, *stalking horse*, *the fidgets*, *claptrap*, *stock play*, *chit chat*, *codger*, *quiz*, *a set-down*, *flirtation*, *blinkers* (oculi), *pot house*, *a sickener*, *hitch*, *skinflint*, *cast* (in a play), *shopman*, *bread-basket* (venter), *keep* (victus), *first floor*, *mainspring*, *makeweight*, *man cook*, *lady's maid*, *callboy*, *cockloft*, *a haul*, *chum*, *bird's eye view*, *blinds* (of window), *seedling*, *by-play*, *toad-eating*, *clodhopper*, *ownership*, *rapscallion*, *thieftaker*, *horsewhip*, *drum* (of ear), *eye tooth*, *a toss-up*, *deathblow*, *fogram*, our *fogy*. There are the phrases *kettle of fish*, *hop skip and jump*, *tub to a whale*, *feather in his cap*, *maid of all work*, *hell upon earth*, *in her black books*, *every day wares*, *pretty pickings*, *neither chick nor child*, *a fly-by-night*, *a full house* (theatre), *in the same boat with him*, *flash in the pan*, *an eye to business*, *the weak side of his temper*, *be on the right side of thirty*, *beggar on horseback*, *on her last legs*, *nine times out of ten*, *the run of the house*. An ugly woman is called a *horse godmother*, p. 12; a phrase long afterwards put into Sir Pitt Crawley's mouth. The word *greenhorn* is

[1] I have used Routledge's edition which bears no date. I take the date, assigned above, from the earliest copy of the book in the British Museum.

applied to men; it had been used of an ox about 1400. A certain lady is a bad *match*, looking to the money side; a man is a *match* for his enemy. A gouty fellow is called *old chalkstone*, p. 41. The word *inside* gets a new meaning, that of *venter;* the old *innewearde* (viscera) or *innerds* had dropped from polite society, and something had to be coined on the same lines. We have seen Mabbe's *lunch* (lump); this gave birth to *luncheon*, p. 64. We see *cut* meaning *ictus*, p. 169, not *vulnus*, as in Ascham. The old *carl cat* had long disappeared; we now find *tom cat*. An actor is sent on *the boards* (stage); we hear also of the *green room*, and *the wings* (in a theatre). Tusser's *barth* had meant *shelter;* we now hear of a *good berth* (situation). The portentous noun *bore* is used of a man in p. 84. We see two different ways of compounding; first a *set-out* (banquet) and a *set-off;* then an *outset* and an *offset*. A man is called *a bag of bones*. The word *seat* is now used of the most useful part of a chair. A man talks of his *feelings*, and uses *freedoms*. We saw long before the phrase *man of God;* we now hear of a *lady's man*. Certain folk are called *loose fish*, p. 248; hence our *odd fish*. Money is called *the wherewithal*, p. 260; there is the curious *need-nots* (thing not necessaries), p. 274. Each writer is said to have his own *walk*, p. 263. A tailor is called a *snipper*. A prime minister can give *loaves and fishes*. The verb *twitter* had been used by Chaucer; a man, we now see, may be in a *twitter*. There is the curious compound *truism; witticism* had already appeared. We have seen *Don* (dun) as a horse's name about 1400; the Scotch used the two diminutives *don-ick*, *don-ick-y;* hence came the *donkey* (asinus), seen in p. 342. We hear of a *help* at dinner, a curious new use of the noun. A man is a professed *blacklegs*, p. 369; here we clip the last letter. The word *pad* (latro) had long been known; we now meet with a *footpad*. A man is called a *rattle;* Goldsmith used the word in this sense, in his famous play. The word *drawer*, getting a new meaning, is used much like *bureau*. The word *lordling* is revived, after a sleep of 400 years, p. 439. A man *does the thing genteelly*, p. 39; this *thing* generally implies a money payment. The word *way* is used for

genus; something "in the bread and water way," p. 26. Adverbs are made nouns; as *the ups and downs, the ins and outs.*

There are the new Adjectives *chicken-hearted, rakish, rickety, unbearable, high flown, workmanlike, thick headed, long headed.* The Active Participle is used as an Adjective; as *a floating idea, well-looking, unfeeling, forbidding in aspect, a standing jest, burning shame.* We see *sweet upon a girl, a nasty* (cutting) *witticism, a foul copy, a makeshift dinner, high life below stairs, hard cash, stone blind, light reading, ready cut and dry, ready furnished, small talk.* Men may go *from bad to worse;* here a substantive is dropped; as also in *the best of the joke was,* etc. We see *chuck full,* p. 78, formed something like the old *brimful.* A verb may be used as an Adjective; *a knock down argument,* p. 233. There is the phrase *as broad as it was long,* p. 270. We read of a *thumping* fortune; Swift's *thumper* must mean "a *great* lie." A man has a *wicked* eye for certain things, p. 369; the meaning of the word here seems softened down to *roguish.* There is the curious *snug as a bug in a blanket;* I have heard *rug* substituted for the last word. Something costs *next to nothing,* p. 414. An actress is said to act with *broad* humour, p. 423; Caxton had employed *broad* much like *coarse.*

As to Pronouns, we have already seen *a bad time of it;* in p. 6 stands *this was not the worst of it;* in p. 427 something is done for the *fun of it.* A man is said to look *with all his eyes,* p. 196; "making a thorough use of them;" like Chaucer's "she was all herself." In p. 238 a man asks, *what is it all about?*

The new Verbs are *lower* (with medicine), *skirt, groom, thread, catcall, dumbfound, nudge, pit, flop, goggle, string, overdraw* (an account), *snigger.* We see *make both ends meet, come to close quarters, cut a man* (not know him), *cut a figure, cut a joke, cut him out* (excel), *cut and run, cut my teeth of wisdom, hammer into him, draw the long bow* (mentiri), *put in his oar, set up a howl, toss up for heads or tails, show him the outside of the door, play a good knife and fork, laugh on the wrong side of my mouth, go to the hammer* (auction), *throw into the background,*

throw into the shade, heart lies in the right place, work double tides, sing his heart out, bring him to his bearings, bring eggs to a bad market, bite the dust, wipe off scores, kick his heels, keep up the ball, make himself up, make up my mind to, though I say it that should not, grown up, fit to hold a candle to, struck all in a heap, trump up a story, work the ship, mind what he was about, go off like a shot, open himself to, let the cat out of the bag, put his best foot foremost (slightly varying from Mabbe), *stand in for a harbour, set every engine at work, set us going, get to the blind side of, give the go-by to, find my level, pipe all hands, lend a hand, set about doing it, make head or tail of, come across him, take it into his head, stamp her for,* etc., *ring a bob major, take a leaf out of his book, go the wrong way to work, his countenance fell, play up to her, not say "by your leave," take French leave, live in clover, how the land lies, have the refusal of, get along with you, play into his hands, cut and come again, burn the candle at both ends, overhaul accounts, take away my breath, look blue, get on in the world, run her rig* (wrig, wriggle), *fight shy of, come round him, make himself scarce, blow his brains out, rest on his oars, throw off his balance, do things by halves, darken her doors, I have not done with you, fear lent me wings, fly into a passion, pick up acquaintance, cast her for a part, stare like a stuck pig, take it or leave it, put up* (to lodge), *play second fiddle, blood ran cold, fire it off, go the length of his tether, take kindly to, that is all you know about it, lock-jawed, he wished to stand in my shoes, matters may come round, draw a man out.* The verb *take* is employed in a new sense, as *take him off* (imitari) *to the life;* Foote was soon to pun most happily on this new phrase. The Infinitive is used much like a noun; *the give and take principle*, p. 42; *the ride and tie principle.* We see *thorough-bred* used as a synonym for *perfect*, p. 117. The verb *die* is employed for *ardere; die to be present*, p. 119. The verb *pluck* is used in its University sense; a candidate is *plucked*, p. 146. The verb *shake* is applied to the worn-out body; a man is *shaken* in constitution, p. 149. There is *humbug*, p. 150, which Mr. Skeat derives from *hum* (hoax) and *bug* (spectre). Men *peg* at their food, p. 167, a new sense of the word. The verb *brood* had meant *fovere* in

1440; a man now *broods over* his woes, p. 167. The verb *dangle* gets a new sense; *dangle after a woman*, p. 169. Men had hitherto *lain along;* they now *stretch their length* on the grass, p. 213. A man had been *called* (challenged) in 1630; our author adds the *out*, p. 222. A man, when dying, is said to be *going* fast, p. 234. The old *bolt* had meant *ruere;* this is made transitive; *to bolt his dinner*, p. 237. We have seen Barbour's *get wit of;* we now find *get wind of*, p. 241. Travellers *bowl* away in a chaise, p. 242. An actress *comes out* on the stage, p. 247; young ladies were to *come out* forty years later. We read of *dashing blades*, p. 266; *cut a dash* was soon to follow. Gil Blas *sinks* the secretary, p. 283; that is, drops all mention of his post. A man *unbends*, p. 288; here *himself* must be understood; *relax* has been treated in the same way. The verb *wound* is now applied morally, not physically; honour may be *wounded*, p. 295. There is a curious use of the Northern *may be* (fortasse); the question is asked, "will you not be mistress?" the answer is, *may be so, and may be not.* The verb *make* had long meant *vadere;* in p. 359 a man *made* up to me; this is used physically; we use the phrase morally. The *help* imitates *forbear*, and governs a Participle; he could not *help smiling*, p. 366. There is the phrase *soften down passages*, p. 400; a new use of the verb. Men ride the *great horse*, p. 407; we substitute *high* for *great.* The verb *draw* is made intransitive; the curtain *drew up*, p. 427. The verb *while* is used in a sense very different from the old *ihwilen; while away three weeks*, p. 434.

As to the Adverbs, the *off* comes very forward; as *be ill off, well off, off with you! beg him off.* We come upon *higgledy piggledy*, p. 94. A man is *down in the mouth*, p. 288. An author writes *down* to the comprehension of dolts, p. 407. Things are told *straightforward*, p. 306; here the adverb has not yet been made an adjective. Prepositions seem to be turned into adverbs in *she is not over and above hale*, p. 338. A man *figures away*, p. 362. We see, (if so,) *well and good*, p. 364, a curious union of the adverb and adjective; in p. 390 the *well* supplants the

good ; not think it well to delay. Time is *up*, p. 392. A patron *looks a man over*, p. 396 ; here the *over* must bear its old sense of *per* (thoroughly). We have seen Vanbrugh's *any how ;* we now come upon *somehow or other*, p. 42, where the *how* is used for *way.*

Among the Prepositions we remark *on the broad grin, on the simmer, on the alert, upon his good behaviour, on the spur of the occasion, on his travels, form myself on a hint*, p. 197, like *build on.* There is *out of our line ; at the long run* is altered to *in the long run*, p. 69. A sportsman is *in at* the death, p. 89. Men are stretched *at their length*, p. 142 ; hence "to measure his length." Men go to work *full tilt*, p. 209 ; here an *at* must be dropped. Something is *within the reach* of all, p. 69. A man is said to be *half seas over*, p. 88 ; Vanbrugh's old phrase is set apart to express *ebrius.* A person goes *by a certain* name, p. 113 ; this comes from the former *call by the name.* A man is *under my thumb*, p. 277. The *with* is dropped when men are *cap in hand to*, etc., p. 228. Music is loved *to distraction*, p. 303 ; a new phrase. There is *for the life of me*, a strong asseveration ; not *for my life.* In p. 369 *look after a lad* implies care. A man is *between asleep and awake*, p. 387 ; here the preposition stands before an adjective, a curious idiom.

There is the Interjection *the deuce and all !* p. 298 ; *by all the powers !* p. 67. A man, whose thoughts are bent on the kitchen, swears, *ods haricots and cutlets !* p. 371 ; this kind of oath was to be much favoured by Bob Acres one generation later.

We see the Scandinavian noun *slang* coupled with *professional*, p. 47 ; this was to supplant the old *cant.*

There is the Celtic *bother ;* also *fun*, which is not connected with Skelton's *fonny* (stultus).

Among the Romance words are *routine, love affair, gaol bird, the blue devils, touchwood, lazy-bones, nonentity, subterfuge, money market, servants' hall, coxcombical, rebuff, squad, firm* (mercantile), *tasteful, property-man* (in theatres), *saloon, scenery, outpost, scapegrace, percentage, stage effect, tureen, performance* (theatrical), *pugilist, practical joke, a show article,*

religionist, *gay deceiver*, *impressive*, *armchair*, *coffee room* (of inn), *rosy gilled*, *portfolio*, *brushwood*, *personality* (abuse), *post obit*, *clearance*, *respective*, *subaltern*, *octave* (in singing), *lantern-jawed*, *cholera morbus*, p. 369, *revoke*, *fountain head*, *hush money*, *family likeness*, *pointless*, *barmaid*, *caricature*, *home department*. There are the phrases *brush up learning*, *tricks on travellers*, *pay through the nose*, *on the carpet* (tapis), *case-hardened*, *smell powder*, *pay our respects to*, *paint it to myself*, *parade the town*, *round of amusement*, *in a pretty pickle*, *grease the wheels*, *nothing would serve but*, *a great catch* (haul), *be in cash*, *a running account*, *the chapter of accidents*, *free and easy*, *turn short round upon*, *the common run*, *pass muster*, *tinge of literature*, *hard featured*, *quarrel with my bread and butter*, *pass him off for*, *return to the charge*, *praise up to the skies*, *a speaking acquaintance with*, *vulgar dog*, *it was no joke*, *turn King's evidence*, *jugged game*, *train of thought*, *realize money*, *fault on the right side*, *report progress*. A certain woman is called *a pretty piece of goods*, p. 4. A *commission* (money payment) is drawn for services rendered, p. 12. In p. 21 a path *offers ;* here *itself* is dropped. The word *pickle* is used to English *nebulo*, p. 38. We hear of a youth of *good connexions*, p. 39 ; that is, of respectable family. A woman is *past her prime*, p. 40 ; Gascoigne had employed *prime of youth*. In p. 85 stands " where do they expect to go to when they die ?" applied in joke to harsh usurers. A man *forms* himself, p. 197. Men *colleague* (keep company) with certain fellows, p. 88 ; this later was written *collogue*. A hungry man gives *a good account* of his food, p. 6. Men had *rolled* (exulted) in Udall's time ; in p. 74 men *roll* in luxury. A maid *is a fixture* (has a permanent post) in a family, p. 113. We now hear of the *special pleader*, p. 117. I have seen the word *paraphernalia* objected to in our time when applied indiscriminately ; our author showed the way in this matter. In p. 146 *pigeon* is used for *dupe*. In p. 154 a woman *commands* (has at her disposal) wealth. A man sees the *lions* (sights) of a town, p. 156 ; this must have arisen from certain inmates of the Tower of London. A tutor is called a *verb-grinder*, p. 168 ; in our day this has become *gerund-grinder*, and the noun

grind has come to stand for troublesome work. The phrase *it occurs to me* (comes into my head) stands in p. 176. A man is *above the common*, p. 185; here *run* is dropped. Something is *revolting to our designs*, p. 185; here the Participle means no more than *opposed*. But in p. 302 virtue *revolts at* the idea. In p. 191 *dressing* stands for a thrashing. Money saved is called a man's *savings*, p. 192, something like the former *sweepings*. Facts are *garbled*, p. 226; a new sense of the old verb. Women fall into *these courses*, p. 239; the noun had seldom been used in the Plural hitherto. The epithet *battered* is used of an old rake, p. 246. An angry man *turns the house out at window*, p. 255; we substitute *out of doors*. A host has his *parties*, p. 297, a new word for entertainments; hitherto people had *made parties* in common. The French *soupçon* is literally translated in p. 282; "not a *suspicion* of literature in their talk." We hear of the *literati*, p. 299, which is certainly more scholarly than *litterateurs*. The word *funds* is used for *pecunia;* a man has *funds*, p. 283. The verb *roast* is used for quizzing a person, p. 306. We hear of a *true bill* (charge) in common life, p. 321. We have seen *accomplished* and *finished* used for *perfect;* in p. 322 a man is a *consummate* master. Some one is *rusticated* (sent to the country), p. 333; the word is now little known beyond the Universities. The word *channel* is used in an abstract, not a concrete sense, p. 338; "make enquiries in (through) a certain channel." The word *lubricity* is used for *libido*, p. 348; I see the word sometimes employed in our days by the refined gentry who think the Scriptural synonym too downright. A man long lost *turns up* in p. 351. A monk *acts up to the rules*, p. 352; we have already seen *play up to*. A rich man has an *establishment*, p. 368; a well-furnished household. The word *roundabout* is used as an Adjective; Latimer had made it a Substantive. The *home* is also used for an Adjective in *a home question*, p. 383. We hear of the *ex-ministry*, p. 403; these Latin prepositions, such as *ultra* and *extra*, were to become common prefixes in English. Not only the body, but also the mind may be *poisoned;* see p. 434. We see the French

gourmand, to encore, début, fête champêtre, depôt, calibre, coup de main, reconnoitre, amateur, to financier. There are the Italian *finale, sotto voce, bravura,* and the Portuguese *palaver.* The *oran outang* is mentioned.

There are the proverbs *it never rains but it pours, a nod is as good as a wink, what is got over the devil's back is spent under his belly,* p. 297, *it is a long lane where there is no turning, the proof of the pudding is in the eating, possession is nine* (not Arbuthnot's *eleven*) *points of the law, there is reason in roasting of eggs.* There are such old words and phrases as *bob* and *firk,* both meaning *ferire, happy man be his dole, we know a hawk from a hernshaw,* p. 223, *bona roba, any Joan* (woman of low birth); there is Wycherley's strong asseveration *indeed and indeed.*

From this time dates the sailor's cry *ahoy!* (Vanbrugh's *ahey!*), also *advertise* (in the sense of *publicly announce*), *take aback, agenda, al fresco.* See Dr. Murray's Dictionary.

We have now come to the end of this period, so admirable in its rejection of masses of long foreign words brought in before 1660, and therefore so admirable in the character which it has stamped upon English prose. This time is moreover illustrated by the names of our great poetical Satirists (few other countries can show such a band), Butler, Dryden, Swift, Pope, Johnson, the one following the other in quick succession. Moreover the English novel, starting to life under the auspices of Defoe, had in Fielding's hands sprung with marvellous growth to its highest development, much as the English stage, almost at its outset, had risen in the hands of Shakespere. But the name of Johnson, just mentioned, suggests that a new Period of English is about to open in the middle of the Eighteenth Century.

CHAPTER VI.

DR. JOHNSON'S ENGLISH.

1750–1886.

THIS era opens at the moment when the great Cham of literature was hailed as a Dictator as regards our language. He has himself said, "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison." Would that the adviser had practised what he preached! He was misled by Sir Thomas Browne, and he corrupted our tongue by bringing in outlandish stuff which would have moved the scorn of Swift, and from which our best writers have only of late shaken themselves free.[1] Johnson was in his lifetime revered by a tasteless generation as the greatest of all masters of English; his disciples, more especially Gibbon, have still further Latinised our tongue. The Dictator, however, seems in his old age to have felt a lurking consciousness that he had gone too far; his last works show a far purer taste than those he wrote at forty. He now no more "depeditated obtunding anfractuosities;" he was no longer the deep-mouthed Bœotian—

> "Thebes did his green unknowing youth engage;
> He chooses Athens in his riper age."

His good sound Teutonic talk has often been contrasted

[1] *Tendimus in Latium* is a bad watchword for England, whether in religion, in architecture, or in philology.

with the vicious Latinisms that he penned.[1] How forcible are his compounds, "an *unclubbable* man," "wretched *unideaed* girls!" and his verb, "I *downed* him with this!" While on the subject of Johnson, one cannot help regretting that neither he nor his friends ever knew of the kinsmanship between the tongues of Southern Asia and Europe. Had the great discovery been made known far and wide rather earlier than it was, he and Burke would have found a safer topic for debate than the Rockingham ministry. How heartily would those lordly minds have welcomed the wondrous revelation, that almost all mankind, dwelling between the Ganges and the Shannon, were linked together by the most binding of ties! How warmly would the sages have glowed with wrath or with love, far more warmly than ever before, when talking of Omichund and Nuncomar, of the Corsican patriot and the Laird of Coll! From how many blunders in philology would shrewd Parson Horne have been kept! No such banquet had ever been set before the wise, since the Greeks, 400 years earlier, unfolded their lore first to the Italians, and then to the rougher Transalpines. It was not in vain that the new lords of Hindostan induced the Brahmins to throw open what had been of yore so carefully kept under lock and key. But the main credit of the new feast must be given to others; if the English brought home the game, it was the Germans who cooked it.

To turn to matters nearer home, about this time the *ish* is added to old Adjectives, as *baddish*; there is also *babyish*. Dr. Johnson, misled by the Greek *achos*, declared that we ought to write *ache*, not the old *ake*. Very soon *accoucheur*, *acme*, *air-tight*, *abreast of* came in; for these, see Dr. Murray's Dictionary.

From Foote's plays, which range between 1748 and 1776, we learn something of the speech of our fathers who conquered Bengal and Canada, and who laid the train that ended in American Independence. I begin with—

[1] I draw attention to the defence of Johnson's English put forth by a clever critic, and to the obvious answer that might be made; see my 'Old and Middle English,' p. 589.

The Knights (1748).

We here see the new Substantive *tantrums;* there are the phrases *days of yore, happy dog; Sukey* appears as a variation of Susan. One of the knights speaks of *my master Jenkins*, not our Mr. Jenkins; the other says *right, you, right!* the ancestor of our *right you are!* There are the verbs *grown out of knowledge* and *tramp it.* We see the Romance *unaccountable;* the *papers* (newspapers) are taken in.

Taste (1752).

There are the Substantives *dauber* (bad painter), *lumber room, maiden name, chap* (homo). The old *Latiner* (Latin scholar) is revived by an ignorant woman. There is *sheriffalty*, not *sheriffdom;* a curious instance of a Romance ending to a most Teutonic word. We see the Adjectives *priggish* and *peagreen;* an extra syllable is added in *worserer* (pejor). There is the vulgarism "we left *she.*" Among the Verbs are *leave you to yourselves, call up a look;* there is the auctioneer's *going, going!* A verb is dropped in *all in good time.* Various forms of vulgar speech occur, as *I did not go to do it, I be got into*, etc., *we see'd him.* The *off* had lately become prominent, a man *declares off* (renounces a bargain). There is the Romance *dilettante;* a woman is *perdigious fine;* the word *poor* is applied to a sum of money; *poor ten pounds;* something is *a thousand pities.* We hear of a carriage called a *phaeton.* There is the proverb—

> "When House and Land are gone and spent,
> Then Learning is most excellent."

Englishman in Paris (1753).

The new Substantives are *pigtail, whipper in;* the *buck* (dandy) of 1303 reappears, and a man is addressed as *old buck;* a homely person is called *a John Trot.* There is the curious idiom of Verbs, *I intend calling;* "I am bent on calling" probably led to this. There is the favourite *deny it who can;* a designing woman is said to *play her cards well.*

Among the Romance words are *roast beef*, *post chaise*, *figure dancer*. Men who can use their fists are styled *bruisers;* we hear of the *packet* plying to Calais, in the days before steam came in. A girl sings and dances, but her friends doubt her *execution*.

Englishman returned from Paris (1756).

Here the old *would* is now printed *wou'd;* it is the same with *should*. A travelling tutor is called a *bear-leader;* an attorney is hailed as *good six and eightpence*. A girl treats a lover to the *thou*, in sovereign scorn. Among the Verbs are *hit your taste* (the old *strike*), *swear like a trooper*, *kick up a riot*. The former *tayho* becomes *tally ho!* there is also *hoics!* the later *yoicks!* There are many French words brought in by the travelled English booby; as *portfeuille*, *bon ton*, *badinage*, *persiflage*, *ensemble*, *fracas;* he uses *hôtel* (a grand house in Paris). The word *entrevue* had appeared in the year 1500, it is now once more introduced in its foreign shape; our *interview* was still in the future. There are, moreover, *grotesque*, *exotic*. A girl is described as *the very individual lady who*, etc.; this *individual* was to be worked hard in the next Century.

Author (1757).

There are shortened forms like *Beck* (Rebecca) and *Cantab*. Among the Substantives are *jackass*, *washerwoman*, *cow-heel;* *settlement* is now used for *colony;* to do something is called an unfriendly *thing*. The Romance ending of *oddity* is remarkable. The word *trade* is appropriated to the body of publishers, "the trade." A youth is given the *run* of a place. As to Verbs, dishes are *tossed up* by the cook, a man is *started* in business. A verb is dropped in *now*, *Sir*, *to you*. A singer is said to be *in voice*. There are the Interjections *by Gosh!* and *prodigious!* Dominie Sampson was to come later. Among the Romance phrases are *out-*

line, fungus, jallop, rebus, half price, circulating library, to paper a room. Men move in high *circles;* books come out in *numbers;* the word *flame* is applied to the woman you are in love with. A man *dresses;* that is, puts on his best apparel. A rambling story is called a *riggmonrowle* (rigmarole); this is the old and respectable *ragman roll.* We see the drink called *porter*, from the burly class who were so fond of it. There are the proverbs, *fine feathers make fine birds, money makes the mare to go.*

Minor (1760).

The *e* is clipped; a *plaudit* is formed from the old *plaudite.* There are the new Substantives *bag wig, henroost, a dip* (in the sea), *shipload.* We hear of a *lot* at an auction; of the Newcastle *bur;* horses are kept for the *turf;* a small house is called a *box;* a certain vegetable appears as *greens; spankers* and *shiners* are slang terms for coin. The phrase *High-dutchian* (German) lasts even down to this time. Mrs. Cole thinks of dying a *Roman* (Roman Catholic); this word had been in Irish use two generations earlier. Among the Adjectives are *snub-nosed, left-handed* (marriage), a *psalm-singing* countenance. A girl has *a will of her own.* We find the Verbs *scalp, jump at it.* The Infinitive is once more used as a noun; we hear of *knock me down doings;* here the *me* is new. Among the Romance words are *itinerant, mimicry, sortment.* An auctioneer *touches up* (praises) a lot; a baron is of twenty *descents;* there is the new compound, a *never-failing chap;* the higher classes are the *first people* in the kingdom. Mr. Prig is *quite a jewel of a man;* this *quite* had not been followed by an Article until about twenty years before this time. There is the French phrase, a *vis a vis* (carriage). One rogue uses the curse *levant me, but,* etc. A sober old man is called *old Square Toes.* Mrs. Cole calls drink *the good creature;* something like this survives in Ireland. A *public school* is mentioned; here many vices are learnt at sixteen, and in this Foote is confirmed by Cowper. The new word *Nabob* (returned East Indian) appears.

LYAR (1761).

Here Barbara is cut down to *Bab.* A great liar is known at Oxford as *the Bouncer.* A woman may be a *fright.* The new *rout* is bracketed with plays and balls, and differs from Tarlton's sense of the word. The word *bully* is now connected with a house of ill fame. We come upon *poker;* certain things are said to be *well* (pleasant) *in their way.* There are the Verbs *have at heart, what he is driving at.* Something is *beyond me* (my understanding), a new use of the Preposition. A man surrenders *at discretion;* something will not *pass upon me.* The old *but that* still expresses *nisi* before a verb. Among the Romance words are *the dismals, private tutor, a matter of fact fellow, distant relation, recollect yourself, sign himself Hopkins.* There is the cry *bravo!* the French *burgois* (sic) and *femme de chambre.* From America come *wampum, warhoop,* and the *pipe of peace.* A man begs, "in the college cant," to *tick* a little longer (remain in debt); this *cant* was soon to make way for *slang.* A gift made to servants is called a *compliment;* a stormy interview is spoken of as a *scene.*

Early in the play mention is made of the cheap rural academies that abounded in Yorkshire; these were to be unmasked, almost fourscore years later, by one greater than Foote.

ORATORS (1762).

The *a* is docked; a vulgar man says *cutely,* not *acutely.* An Irishman talks of *spaking;* here the *a* clearly bears the sound of French *ê.* The old *hackney* (horse) is cut down to *hack;* an Oxonian is named *Tirehack.* An Irishman calls a coin *a rap.* We see the phrase *there's no knowing.* There is the Adjective *funny.* A man gets an office *all hollow* (with ease). The strange Nominative *thee* appears; *thee must learn;* this was adopted by the Quakers. A vulgar fellow talks about *this here manner.* Among the Verbs are *speechify, hold your jaw, to seat breeches;* the approving cry *hear him! hear him!* is put into an Irishman's mouth;

there is *lay down the law*, where the *down* is something new. A man is *too fat for* a ghost; here *to be* must be dropped after *for*. We see the Celtic *whisky*. There is the Romance verb *prose;* also *field preacher*. The Scotch and Irish dialects are freely drawn upon in this piece; the Irishman comes out with the well-known *nothing at all at all*. It is stated that Irish hands come over every year to get in our harvest. It is remarked that the seventh son of a seventh son is born a physician.

Mayor of Garratt (1763).

The *i* supplants *a* in *make me a Mister* (master), when *Sir Jacob* was in reality the title due to the person in question. The final *s* is clipped in *post-chay*. The *w* begins to supplant *v;* Jerry Sneak thinks a woman *werry like Wenus;* he also *axes* instead of *asking;* a return to the old system. There are the Substantives *drumstick* (of fowl), *heeltap*, *cribbage*, *till* (of shop), *rumpus*. A lazy fellow is called a *lie-a-bed*. The word *snack*, derived from *snatch*, stands for a hurried meal. A rude fellow is called a *bear*. A man tells *a bit of his mind*. Among the Adjectives we find *sound as a roach* (this is altered from the *trout* of 1290), *thin as a lath;* a berth is *pretty goodish;* the old phrase *roaring boy* is still preserved. Among the Verbs are *kill or cure*, *come to a pretty pass*, *take it out* (expend) *in oaths*, *twig him*, *to flummer* (decipere), *home-brewed;* here *ale* is dropped. We have seen *I an't;* this last is now corruptly used for *non est; may be t'ant* (it is not) is used by Jerry Sneak. Something may *likely* ensue; this positive Adverb is now dropped in England (unless preceded by *more* or *most*) though it survives in Scotland. We see *now for it*, *for the matter of that*. The *a*, used by Wyntoun, still survives as an Interjection even down to these days of Wilkes; the candidate Mr. Mug (meant for the great Duke of Newcastle) is hailed with shouts of *A Mug! A Mug!* Among the Romance words are *disembody*, *form square*, *pursy*, *sure as a gun*, *regimentals*, his *locum tenens*. A man is allowed so much for his *pocket;* hence our *pocket money*. There are such old

phrases as *insolent companion!* (fellow), *trail a pike.* A well-known phrase occurs in this play, *who can make a silk purse of a sow's ear?*

PATRON (1764).

Among the Substantives are *chest of drawers*, *shutters*, *the making of me.* A man is *puff* to the playhouse; a coach bears the name of the Doncaster *Fly*, which contains *inside passengers.* The word *odd* is applied to a volume, where its brethren have been lost. Among the Verbs are *thumb*, *nail* (fix) *him*, *pop off* (die), something will not *come amiss;* a person *knows what he is about.* There is the ironical *I like your asking that!* A man is asked if he has heard something; he answers, *how should I?* Among the Interjections are *Oh*, *dear me!* the clownish servant still swears *by the mass!* Among the Romance words are *profile*, *trait* (feature), *jeu d'esprit*, *bureau.* The *turnpike* system had been so much developed of late, that *turnpike* stands for road. We hear of *capital* (first rate) *masters.* A play is said to be *bad*, *most infernal;* a new use of the last Adjective. We find here the saw, "no man is a hero to his valet de chambre."

COMMISSARY (1765).

Here the *ea* is still much used, where it is now dropped; as *compleat;* it was perhaps pronounced like the French *ê.* Among the Substantives are *cutter* (ship), *whipper-snapper*, *bridemaid;* there are *shakes* and *thrills* in the voice; we now change the last of these into *trills.* A woman tells lies only *in the way of her business;* something is the very *life and soul* of her trade. We see *under your mark*, where the last word stands for *what you desire;* this survives in "that's about the mark." There is the very old idiom *the woman's niece of the house.* The *like* is added to Adjectives; a *genteel-like* manner; there is the jingle, *a near and dear* friend. The Numeral is used in a new sense; *that's one comfort, however;* here the last word answering to the Old English *though* bears the old sense *in any case.*

We see *one, two, three! off you go!* There is the new phrase *winter sets in.* A person *takes* legal advice on a point; here the verb bears the sense of *petere;* it may also mean *sequi.* The *forward* has not altogether yielded to *on; are you forward with it?* The Interjections are *Lord help you!* the oath *marry* still survives in the mouth of a servant maid. Among the Romance words are *pawnbroking, landing place;* there is *asylum.* A coachman talks of his horses as *beastesses.* The old *liquorish* still stands for *lecherous;* it has nothing to do with drink.

Devil on Two Sticks (1768).

The *u* replaces *i* in Scotch mouths, as *wul* and *wut.* The *d* is inserted; the old *howsumever* appears as *housomdever.* Among the Substantives are the *bulls, bears,* and *lame ducks* of the Stock Exchange, *hand bill; broad brim* is a name applied to a Quaker. In *sledgehammer,* two English words, each expressing *malleus,* are united. A physician sends his patients to Brighthelmstone for a dip in the sea; the town's name was soon to be shortened. There are the Verbs *run up bills, play an engine, dropping wet;* this was later to become *dripping.* Ladies *go out;* here *visiting* is dropped. A man appears *in his own head of hair;* a new use of *in.* There is the Dutch adjective *slim.* The Romance words are *small arms, bolus, to file off.* The verb *fix* becomes intransitive; *fix on a plan.* The word *regiment* is still used for the medical *regimen;* the *t* at the end of the word was to seem strange thirty years later.

Lame Lover (1770).

Here the *ee* is added to a word; a husband addressing his wife as *lovee; deary* had come much earlier. The *u* replaces *a; husky* is found. The game of *brag* appears, along with *loo.* Certain entertainments are called *drums.* We hear of *a limb of the law;* this *limb* is a very scornful term, in comparison with *member.* We read of a number of *nobodies;* here a new Substantive is coined for *nonentity;*

in our day it stands for a person of no rank. A man is *a bit of a Macaroni*. We see *unmeaning, muzzy, the long and short on't;* here the phrase of 1450 is transposed. The Definite article is now placed before ladies' names, in imitation of foreign use, as *the Harietta*. The Plural is wrongly used in *these sort of engagements, these sort of folks*. There is the phrase *all's over* (actum est). Among the Verbs are *blackball, see people* (visitors), *send cards;* here we now put *out* after the verb. The verb *match* stands for *find a match to;* "match a coach horse." There is the phrase *a surprise upon her;* I remember this use of the preposition in one of Lord Eldon's judgments; the *upon* also makes part of the Interjection *upon my word!* which is seen here. Among the Romance words are *trout stream, bullet headed, out of repair, my private opinion, country cousin, greengage, it turned out to be*, etc. Something is pronounced to be *nonsense and stuff;* here we transpose. The *Macaroni* appear in London. We hear of a *gentlewoman's gentlewoman;* we know best the masculine variety of this phrase. A scene is said to be *prodigious moving;* a new sense of the Participle. A person is said to be *better engaged* (invited to a higher entertainment). A man is *clear* (certain) that, etc.; Hallam was fond of the Adjective used in this sense. We read of *Counsellor Puzzle;* such a phrase as *Lawyer Fawcett* lasted still longer.

A man has not a word to throw to a dog. Men of the world kissed each other in public, even in these times, when the great Fox was already a debater; a buss is demanded, not far from the end of this play. The morals of lawyers must have much improved between the beginning and the end of Lord Eldon's career; we see here a Sergeant coolly bidding his client to procure four witnesses, who are to perjure themselves.

Maid of Bath (1771).

There are the Substantives *bow window* and *sandwich;* the latter is printed with a capital S, taking its name from the peer of that name (Jemmy Twitcher). A man boasts

that he has a pretty *neighbourhood;* the last word here represents the good society around. A German of the name of Sour Crout is introduced. Among the Verbs are *wheel* (in a chair), *cut a dash*, *go further and fare worse*, *to hurry-scurry*, *drop off* (mori), *gone to the dogs*. Pope, the poet, is said in the Epilogue to have *dashed* his satire as he flew; we should here add *off* to the verb. A Somersetshire clown hopes *you do zee your way;* in that county they still say *he do be* for *est*. There is a curious substitution of the *of* for *on* or *in; I am all of a tremble*. There are the Romance words *play-actor*, *coincide*, *coterie*, *a conversible woman*, *pass off wares;* here the *off* is new.

Nabob (1772).

The new Substantives are *ship's husband*, *a back hand*, *clump*, *nut-crackers*, *wash-leather breeches*. The verb *crib* stands for *steal*. Among Romance words is *manœuvre; bouquet* puzzles the servant, till it is explained by *nosegay;* Chaucer's *tray*, at dice, still represents the true old sound of French *trois*. A box of dice must be raised *genteelly and gently;* the two forms stand side by side. An uncle speaks of his *niece* as his *cousin*. We hear of the *cadets* in the East India Company's service; also of *roupees*. One man may *catch a Tartar* in another; Butler had written something like this.

Bankrupt (1773).

A famous town abroad appears as *Spaw;* Diana is cut down to *Dy*. There are the Substantives *hot-bed*, *swan-hopping*. Something is said to be *a bad business*. The banker, Sir Robert, speaks of his place of business as his *shop*. A severe leading article is called a *trimmer;* this is very different from the political party of ninety years earlier. The famous city of health is still called *The Bath*. Among the Adjectives is *showy*, a change from the *showish* of Addison's time; *bitter bad* is formed, as *cruel cold* had been long before; a lady, who takes long to die, is said to be *tough*. There are the phrases *ragged as a colt*, *not worth*

powder and shot. Among the Verbs are *whitewash a creditor, wrapt up in him, stop* (payment), *gut a house, slip through our fingers, throw out a hint, cram something upon me.* Where the French said *apropos*, we see *now we talk of it* (our *talking of that*). There is the advice *look at home.* There is a new sense of *do; do* (write) the articles; *to do galleries* was to come much later. Goldsmith's famous *fudge* is made a verb; *fudge things* (into a newspaper). Among the Romance words are *solvent* (able to pay, the old *solvable*), *article* (in papers), *an atom of feeling, Provincials* (men not Londoners), *pass notes, receipt in full, private paper* (of bankers), *on a par, policy* (of insurance), *conductor* (of newspaper), *relict* (vidua), *to honour bills.* It is odd to find here a culprit *convinced*, our *convicted.* A man's head is called his *upper story.* We see a girl called *imposing* and specious; here the Participle seems to be about to slide from *deceptive* to *majestic.* There is the French *douceur* (donum); two men are called *Messieurs* Pepper and Plaister.

We find here a good hit at the Society papers of the day; a paragraph, accusing an innocent young lady of the vilest conduct, is concocted by her enemies and is readily printed. The editor remarks, "we must season higher, to keep up the demand." All the reparation he offers is to insert another paragraph contradicting the first.

Cozeners (1774).

Here *troth* is made to rime with *oath;* I have lately heard *wroth* (iratus) pronounced from the pulpit in the same way; a useful distinction from *wrath.* Among the Substantives are *stopgap, crimp* (of soldiers), *heart ache, blacking;* we read of *tar and feathers*, a punishment then in vogue in America. Money is called *the needful.* Among the Verbs are *ride matches, make up for lost time.* Among the Romance words are *strait waistcoat* (for lunatics), *check* for money, *influenza, cotillon; hotels* have now sprung up in London; we may remember Meg Dods's wrath at the foreign word for *inn*, many years later. A negro talks of *Massa.* There are two old phrases here; *other some*, put

into an Irishman's mouth, and *gobs of fat*, Chaucer's *gobbets* (fragmenta).

Tailors.

We see *slipshod*, *one horse chaise*, and an *addle brain*, where the sound of *adel*, the old form of the Adjective, still remains. There is the Scandinavian *skittle ground* and *smash*, also the Celtic *bludgeon*. Among the Romance words we see *police*, so new as to be printed in Italics; there are moreover *sticking-plaister* and *James's powder*.

Capuchin (1776).

A man, speaking with a brogue, has a *twist* in his tongue. Men *hunt in couples;* a colt *sheds his coat;* there is the pious *Lord send us safe!* something like this is the well-known *send her victorious!* As to a hard job, a man remarks, *it is but trying* (we can but try). There are the Dutch *easel* and the German *swindler*. The word *Domine*, applied to the scoundrel parson, is in constant use through the piece. There is the Romance verb *tally*.

Trip to Calais.

The great Church of London is called by a native "*Old Powl's*," a very late instance of this form; we read of the *Papishes*. There are the Substantives *messmate*, *shoeblack;* men may be in a *hobble*. Londoners talk of *his'n* and *our'n*. The sea is said to be *rumbustious*. There is the Verb *sulk*, formed from the revived Adjective; something *ties my hands* (checks me). We see the Scandinavian *flurry*. There are the Romance *tantamount, an airing, guinea pig;* one person is called the only *decent* (agreeable) man in town; there is the curious *transmogrify*. One of the old senses of *stomach* (ira) is preserved in the adjective *stomachful*, applied to a girl. It is said of a stupid man, "he won't set fire to the Thames, and is no relation to Mr. *Mat-chavel* (Machiavel)."

About this time occur the phrases *bagman*, *barrel organ*, *give leg bail*, *the above;* Swift's *at jar* becomes *ajar;* see Dr.

Murray's Dictionary. Other words now found are *haze*, *strum*, and the verb *loom*.

When Foote was drawing near the end of his career, we mark the revival of a very old and rare idiom in the West country, where it first arose. The wife of the well-known James Harris says in 1769 that an opera *is being acted;* not "is in acting;" the new idiom is repeated by her husband ten years later. Southey, followed by Coleridge, was to continue this usage, against which a long protest has been kept up, even in our own days; but the idiom is now well established.[1]

I may mention as idioms of this age *step after him, do! I wish it was* (not *were*), *as sure as eggs is eggs, handsome is as handsome does* (the two last are from Goldsmith), *I dare say not.*

Miss Burney brought out her second novel, 'Cecilia,' about the time that the weary American war was drawing to an end; I have used the edition of 1782 in five volumes. The *ea* is still used where we put *e*, as *Eaton College;* the *y* is added; a man is spoken of as *blacky;* the *y* replaces *a*, as *pappy;* the *shill I, shall I* of Congreve becomes *shilly shally*, v. 119. Among the new Substantives are *freak, crockery, dustman, pap boat, flight of steps, damper, book-keeper, a take-in, a cut-up.* We see *child in arms, a call* (requirement) *for his money;* there are *slops* on the table, perhaps from the old *slupan* (dissolvere). A new garment appears, called a *pin-a-fore*, printed in Italics. A young lady *sees life.* There is an *opening* for a subject. The word *warmth* is used in a moral, not physical, sense. A man may be seen at the *top of the tree.* There is *dog stealer* and moreover *dog-doctor* (as we call him), iv. 156. The word *things* bears a new sense, *vestes.* The word *hardship* had hitherto stood for a certain condition; it now appears in the Plural, standing for *res angustæ.* The name Henrietta is cut down to *Henny.* The old *saze* is revived

[1] This point is discussed by Mr. F. Hall in his work on *able* and *reliable*, p. 28; also in his 'Modern English,' p. 321. But he seems unaware of the fact that the idiom was anything but new; see my Book, i. 273; ii. 58.

once more, having a meaning different from *saw; to say all our say*, iii. 225. A man has a *head for business*. Chairmen make a certain place their *stand;* we now connect the word with cabs. A lady, when ill, is said to be *in a dangerous way*, v. 182; hence "in a bad way."

As to Adjectives, the old *hneah* (parcus), after a long sleep, is revived as *near*. We see *girlish, hulking, mean-looking, unmanly, high flown, rush-bottomed;* a figure is *striking*. The word *high* is coupled with a fever; it is also used for *haughty*, iii. 220; a man is called *Squire high and mighty*, v. 70. We hear of a lecture *of two hours long*, iii. 301; here the last word should be *length*. Our authoress is fond of the French idiom that places the Superlative Adjective after the Substantive; as *a facility the most happy;* she was to write still viler English about 1830, when she brought out her father's life. A person is *open* to conviction; an account is kept *open* with a creditor. The adjective stands for the adverb in the phrase *behave pretty*, v. 386; *I was taken bad*, ii. 14.

The vulgar characters here drop the Pronouns that should precede a verb; as *warrant he did, ever see him do it?* We saw *it's me* before; we now find *only me!* standing by itself, i. 208. The half-crazed Albany startles polite society by using *thou*, not *you*. There is the new phrase *her senior*, i. 10. A man goes out *in all weather*, v. 46; this we now make Plural. A lady loves, with a zeal *all her own*, iii. 246. The *all* seems to stand for *exclusively;* a piece of news is *all the report*, v. 119, like "all the fashion." The *all* is dropped where we insert it in iii. 224; *I must be paid* (all) *the same;* that is, "whatever happens." A family is not *any* so rich, v. 120; here *thing* is dropped. The *nothing* is much brought forward; something costs *a mere nothing;* a surgeon attends a man *for nothing;* your father did *nothing in that way* (farming), ii. 158; it was not *for nothing* she was accused of pride, ii. 119. Company is *no such bad thing*, iii. 148; here the *such* is not wanted. Instead of saying "Delville was not visible," there is the new turn of phrase *no Delville was visible*, ii. 259.

Among the Verbs are *shop, lollop;* there are the phrases *mix with the world, run up a building, what she did with herself, have the goodness to, feel our way, make interest, weep her thanks, lead to the subject, sink low in her opinion, draw her out, draw the line, be bent double, lost in thought, I go upon that, give you the meeting, born for each other, fill up time, wear an aspect, lose her heart to him, see into it.* The verb *glare* is used in a moral sense; *a glaring impropriety.* We have seen the curtain *draw up;* a chaise now *drives off* (is in driving). There is the curious Interrogative, used in polite society, *you shall be there, sha'nt you?* i. 36; here we should substitute *are to* for *shall.* The *were* still stands for *esset; it were as well omitted,* iii. 202. We see a curious union of the Verbal Noun and the Participle in i. 85; *there was no avoiding asking him.* The verb *clash* is used otherwise than physically; his humour *clashes* with mine, iv. 293. A man *does himself violence* when he restrains himself, ii. 129. The verb *shout* is replaced by *call out,* ii. 135. The verb *settle* governs an Infinitive; *settle to dance,* iii. 6. A man makes a pun and asks, *you take me?* v. 55. A new shade of meaning is seen in *wear; I wore a hole in my shoe,* iii. 11. A man *comes down* (with his money), v. 56; after his death *he cuts up;* not well, in the case before us, iii. 232; he had spent his money in *hopping* (giving balls), p. 233; this phrase must have been brought from the North. A lady *steals a match* upon her mother (gets married), v. 287; we substitute *march* for match. A fever is *got under;* this is like the Passive *was prevailed upon,* which also occurs here. Certain things are said to *tell* well, p. 256; this evidently came from *be in telling.* A young lady is not *come out,* p. 259; this technical phrase is printed in Italics, being something new. The verb *ramble* is applied to the talk of a person in a fever. The *re* is prefixed at last to the old verb *mind;* this common *remind* of ours is a very late comer.

Among the Adverbs is *highly in spirits,* ii. 237, where we should say, *in high spirits.* The adverb, like the adjective in 1710, is repeated for emphasis; *I am sadly, sadly afraid,* ii. 131; here the *sad* bears its old sense, *gravis.*

We have seen *somehow;* in v. 123 it is said that everybody *was no-how* (awkwardly situated). The Preposition *under* is applied to a fresh noun; *be under the necessity.* There is the Scandinavian *muggy*, applied to weather, and the Celtic noun *bump;* also *flimsy.*

Among the Romance words are *a crush*, *dissipated* (riotous), *a fancy dress*, *to colour high* (blush), *money lender*, *ventilator*, *the horrors*, *old fashioned*, *gentleman at large*, *state of affairs*, *include in the party*, *cry herself to sleep*, *contrive to see her*, *touch his hat*, *pew opener*, *man-monkey*, *facile*, *distressed for money*, *the poor's rate*, *green grocer*, *raving mad.* We find *an ennuyé*, *chaperon*, *etiquette*, *protegée*, *figurante*, *reverie*, *pianoforte.* The vulgar Briggs speaks of a gentleman as *Master Harrell;* Cecilia addresses a labourer as *Master* (a practice I can well remember in my boyhood); an underbred woman angrily accosts certain chairmen as *Misters;* this is still an American usage. Something is *quite too dismal*, iv. 9; a phrase revived of late. A lady keeps a *companion;* this office had been known twenty years earlier. We hear of the game *Q in the corner*, i. 41; here we now make *puss* the first word. A man sets off for the *continent*, iv. 48; here there is no capital letter. The word *expression* is now connected with the face. A man, in an asylum, is said to be *confined.* One unlucky wight is *of no family;* here the adjective *high* must be dropped. An adverb is turned into an Adjective; *I am grown so poorly* (unwell), ii. 51. Jealousy is *well founded*, v. 6. The word *notion* comes forward; *bring him up to high notions*, ii. 71; *I have no notion of his wanting*, etc., iii. 288. A shop undergoes *declension*, ii. 81. There is *disgustful*, where we have changed the last syllable. The old *promptness*, after 200 years of life, has a rival *promptitude.* We hear of a *co-incidence* of ideas, ii. 197. Every thing at a ball is *quite in a style*, ii. 202; a few years later the *a* was to be dropped. The beautiful old French word *gay*, always highly honoured in our hoary ballads, is degraded, and expresses debauchery; *he was gay among the ladies*, ii. 254; we heard enough of this peculiar sense of the word in Mr. Stead's trial in 1885. A person is taken too *seriously*, iii.

65; this our penny-a-liners now insist on turning back into French. The fine old phrase *gentle or simple* is put into a vulgar man's mouth, iii. 143. The word *person* had borne a lofty sense in 1700; but it is here scornfully applied by a haughty aristocrat, referring to a man on whom he looks down, iii. 234. A young lady is *presented*, p. 259; here *at Court* is dropped. Something cannot *signify*, p. 256; this usage of the verb without an Accusative following is new. An estate is put *out to nurse;* the Italics in the book betoken a new phrase, v. 193. A man talks of *extra-interest*, ii. 34; other Latin words, such as *ultra*, were soon to be prefixed to English words. A vulgar man uses the French *souse* (the coin), v. 25; it seems that the second *s* was still sounded. A youth, when proposing, is said to *put the question* to a lady; there is a world of emphasis in this *the*. A person is said to inhabit *desultory* (temporary) dwellings, v. 134; we confine the word to pursuits. A man threatens to *summons* another; here an imitation of *summoneas* (in the writ) is brought into common life; the former *summon* had been used in another sense. A lady wears a *riding habit;* she also has a *habit* for a masquerade, i. 38. A man *attacks* his neighbour at a meal, i. 17; this verb is here employed jocularly for *accost*. A son is *of great expectations*, v. 82. The word *capital* still stands for *magnus*, as it had done all through the Century; *a capital fortune*, v. 117. Somebody courting a woman is said to cry *snap*, v. 119; in 'Silas Marner' the old clerk on a similar occasion says figuratively that he cried *sniff*, and his future wife cried *snaff*. It is said that a matter cannot *rest* here. A vulgar man uses *obligated* for *coactus*. Men are described as being *out of sorts*, a new phrase, v. 308.

There is the very old adjective *an ungain* (awkward) *business*, v. 123. A man *bobs* his servants (hits or cheats them), v. 54; the old transitive verb did not last much longer. A nobleman's daughter uses *I had as lieve*, etc., iii. 256; I have actually seen this fine old phrase set down as a vulgarism by some of the would-be critics of our day. The old proverb about the ill luck of listeners is referred to in iv. 13.

I may here remark that the *ea*, expressing French *ê*, lasted all through this Century; even after 1800 I have seen the verb *flay* printed *flea*. I give a curious story bearing on this point. About the year 1780 an old Scotch lady, born in Queen Anne's days, wanted a *chaise* to take her into Perth, and wrote to order "the largest *chease* that could be got." At the appointed time some men came out and set before her an enormous *cheese*. This tale has been handed down by Lady Nairne, who was the old lady's niece, and was present on the occasion, I think.

Great is the contrast between Miss Burney's fashionable novels and the next work that I review; this is Captain Grose's 'Classical Dictionary of the Vulgar Tongue,' printed in 1785. Much of our slang appears here for the first time; many of the terms here set down are anything but edifying. Several words are clipped; we see *davy* (affidavit), *dilly* (diligence), a word to be made immortal by Canning; *nation long*, a shortening of *damnation*, said to be popular in Kent and Sussex; *dispatch cock* loses its first syllable; *coachman* becomes *coachee; grogram* had already produced *grog*. The *a* supplants *e;* the *netty* of Tusser becomes *natty*. The old *gouk* (stultus) is seen as *gawkey*. The *t* is added; there is the college term *sport oak;* I suppose this must come from the old *sperren* (claudere). The final *t* is clipped; the *rout* (tumultus) becomes *row* at Cambridge. There are both the forms *Welsh rare bit* and *Welsh rabbit*.

Among the Substantives are *chickabiddy*, *body snatcher*, *bubble and squeak*, *buggy*, *gigg* (sic), *bum boat*, *chatterbox*, *churchyard cough*, *cockrobin*, *cupboard love*, *fallalls*, *gumption*, *hurdy gurdy* (formed from the grating sound), *lickspittle*, *a lounge*, *mulligrubs*, *fireman*, *plumper* (at elections), *pot walloper* (potboiler), *quill driver*, *rattle traps*, *slam* (at whist), *slush*, *thingumbob*, *timber toe*, *tuft hunter*. The author in his Preface instances the nouns *bore* and *twaddle* as lately fallen into disuse; alas, both the names and the things are still vigorous as ever. I now give a list of some new synonyms; most of them are still reckoned slang, though a Century has passed since they appeared in print.

Water	Adam's ale.
Firelock	Brown Bess.
Red hair	Carrots.
Tea	Catlap.
Cross old woman	Old cat.
An adept	A dab.
Sea	David Jones's locker.
Money	Dust. / Rhino.
Fool	A flat.
Ready speech	Gab (gift of).
Candle	Glim.
Food	Grub.
Sea	Herring pond.
Reproof	Jobation.
Negro blood	A lick of the tar brush.
Light infantry man	Light bob.
Landsmen	Live lumber.
Soldier	Lobster.
An effeminate fellow	Molly.
An expert	Old hand.
Eye	Peeper.
Head	Knowledge box.
Prison	Quod.
Negro	Snowball.
Blow with open hand	Spank.
Narrow escape	Squeak.
Exchange	Swop.
Small beer	Swipes.
Old maid	Tabby.
Dispute	Tiff.
Appetite	Twist.
Share	Whack.
Big man	Whapper.

There are the phrases *my eye Betty Martin*, *like a bear with a sore ear* (head), *the whole kit of them* (here the noun also stands for the contents of a soldier's knapsack), *a dead set* (scheme), *tag*, *rag*, *and bobtail*, where the third noun is new. From Ireland come *blarney*, *shillaley;* we still see *Teagueland*, but *Paddy* now replaces *Teague.* From Cambridge comes *gyp;* from Oxford comes *scout;* but these as yet were only errand boys; the townsmen of Oxford were called *raffs* by the students. A woman may be hailed as *blasted brimstone.* Some of our slang words have changed their meaning within the last Century; our *duffer* here stands for a cheat who deals in smuggled goods. Our

buffer here means nothing but an innkeeper or a stealer of animals; *bull's eye* stands for a Crown Prince; a *shy cock* is one whom fear of bailiffs keeps within; *mudlark* means a hog; *snob* means a shoemaker; *swag* stands for a shop, in our days it refers rather to the shop's contents. *Flummery* is oatmeal and water boiled to a jelly; it is not very nourishing, so it is here applied to compliments. The word *gills* is transferred from fish to men; "rosy about the gills." The word *jorum* is here a synonym for *jug;* we now transfer the word to the jug's contents. The word *pluck*, used by Mabbe for *viscera*, now stands for *audacia*. The word *scran* means *cibus;* we know the Irish "bad scran to you!" A one-horse chaise appears as a *sulky*. The Irish called the Methodists *swadlers*. Mention is made of the New Drop, in connexion with the gallows. A shilling is called a *twelver;* sixers, tenners, and others were to follow. An infantry man appears as a *foot wabler;* our *wobble* was to become very common later. A man wearing a *wig* is a *wigsby*, an epithet later applied to Major Pendennis; we know the old *rudesby*.

The new Adjectives are *peckish*, *ramshackled*, *swivel eyed*, *ship shape*, *a white lie*, *the white feather* (showing cowardice), *a willing animal*, *a wet Quaker*, *a rainy day* (misfortune). The Devil appears as *the old one*. A man may *run tame* about a house; hence our *tame cats*. We hear of the *late wake* (lyke wake); the former phrase provoked the wrath of Scott's Antiquary.

Among the new Verbs are *flabagast*, *gouge*, *mill* (ferire), *rough it*, *sconce* (fine), *slouch*, *spiflicate*. There are the phrases *box the compass*, *kick the bucket*, *shoot a cat* (vomere), *cock your eye*, *send to Coventry*, *not care a dam*, *dot and go one*, *die game*, *say Jack Robinson*, *go to kingdom come*, *lose leather*, *pig together*, *come out of a bandbox*, *ride rusty*. There is *clammed* (starved), the verb so well known in Lancashire strikes; the word had already appeared in that county in 1360. A man when drunk is said to be *cut*. A rogue *does* his victim *over* (cheats him); here we now suppress the last word; another phrase of the same kind is *to come Yorkshire over him;* here the sense of *overcome* seems to appear. A man ruined is

said to be *done up;* the old *fordone* had vanished. There is the phrase *knock off* (cessare), here said to be borrowed from the blacksmith. The verb *peel* now becomes intransitive and stands for *strip.* To *plant* here stands for *celare;* hence a *plant* came afterwards to represent *dolus.* A coachman may *spill* his passengers. A man hanged for a crime is said to *stretch for it.* The fine old verb *tout* is now degraded into a thief's term; these gentry *tout,* or see if the coast is clear; innkeepers also *tout* for custom. A secret may be *wormed* out; a new sense of the verb.

There are the Adverb *harum scarum* and the phrase *fee faw fum.*

There is the Celtic verb *pink;* also *lick* (ferire), very different from the Teutonic word of the same sound; this Celtic *lack* had appeared in Cheshire about 1400. There are the Dutch *gallipot* and the Scandinavian *chubby.* We find the negro term *pickaniny.*

Among the Romance words are *catchpenny, circumbendibus, Cicerone, demirep, lace* (ferire), *malingeror, bon vivant, a scamp, moveables, mute* (at funerals), *peppery, Jack tar, porker, powder monkey, pudding-headed, resurrection man, sleeping partner, smart money, a tandem, rule of thumb.* I give a few slang synonyms—

Quarrel	Breeze.
Blood	Claret.
Belly	Corporation. / Victualling office.
Favourite pursuit	Hobby horse.
Bad soldier	King's bad bargain.
Pawnbroker	Uncle.
Mouth	Potato trap.
Killed	Used up.

There are the new phrases *be japanned* (enter into holy orders), *one of easy virtue, jolly dog, round robin* (a kind of remonstrance used in the Navy). A ship may be *scuttled;* this Romance word differs from the Scandinavian *scuttle* (fugere) of 1712. A man may *catch a crab* when rowing. Something may *turn up trumps.* The verb *track* here stands for *vadere;* hence, I suppose, comes *make tracks.* An ensign is called a *rag-carrier;* hence perhaps the Rag

and Famish. The pirate's flag is called the *jolly roger;* the word *roger* had appeared earlier than *rogue* in our tongue; see i. 512 of my book. A *Philistine* as yet means nothing but a bailiff or a drunkard. A mistress appears here as a *peculiar;* 400 years earlier she had been called a *special.* We hear that visitors to Oxford were termed *lions; lioness* was to be used later in a similar way. What in 'Oliver Twist' fifty years later is called the *kinchin lay,* appears here as the *kid lay;* the last word meaning profession. An huzza is said to be in the sea phrase *a cheer;* the *giving three cheers* has to be here explained. We have already seen *chum;* the derivation *chamber fellow* is here given; the word belonged mainly to the Universities and prisons.

Several old forms are preserved here; *to ride Bayard of ten toes* stands for *ambulare;* this horse Bayard had had a life of 400 years in our literature. A tender creature is still called *tender Parnell,* the old Petronilla. A fool is still called a *nyȝey; stultus* had been Englished by *nyse* in 1303. Firemen appear as *firedrakes;* I suppose the last syllable is our old form of *dragon.* An office *gives* a badge, a very ancient phrase for bearing heraldic arms. The old *cotquean* still survives as *cot* or *quot.* Irishmen are still called *dear joys,* as in the days of James II.

I take from Dr. Murray's Dictionary the following phrases, dating from about this time, *air-balloon, attitudinize, to augur, avalanche, backboards, to badger, bang* goes something.

Pegge, who knew Northern England well, must have written his 'Anecdotes of the English Language' about 1800; I have used the edition of 1814; he directs his attention particularly to the speech of Londoners. In their mouths the *aa* replaced *au,* as *saacy, daater,* p. 58. The *i* replaced *o* in *kiver;* it was inserted in *stupendious* and *loveyer* (lover); the *i* is dropped in the middle of *curous.* The author touches upon the bad habit of writing *o* for the foreign *ou* in *honour, favour,* etc., p. 43. He mourns over the disappearance of *k* in *musick, publick,* etc.; no schoolboy forty years earlier would have dared to drop this

letter in writing, p. 43. The *g* replaces *s* or *sh*, as *squeedge*, *rubbige;* Mrs. Gamp must have been in the bloom of her youth about this time. The *d* and *t* round off words in *gownd* and *sermont; howsomdever* is called a Cockney phrase, which is a mistake, p. 64. The *l* replaces *r*, as *obstropolous*. The *r* replaces *d*, as *the very moral* (model). The *r* is transposed in *skrimage*. The *v* replaces *w*, as *vig*. Potatoes are shortened into *taters*. It will be observed here that the most hideous corruption of all, that of the *h*, is not so much as mentioned; traces of this were to appear a few years later.

Among the new Substantives are *drysalter*, *chunk*, *piggin* (can, whence *cold pig*). The word *rean* is put down as a gutter; in Gloucestershire it means a broad ditch. The word *stote* is set down among the strange words as a weasel; it had appeared in the 'Coventry Mysteries.' The word *Londonism* is coined, p. 54. Notice is called to the new word *starvation*, coined not long before by Dundas, p. 38. A small man appears as a *go-by-ground*, p. 374; this idiom began in the year 1280. An explanation is offered of *posteses*, the London Plural of *posts*, p. 61; it is compared with *goddesses*.

There are the Adjectives *fractious*, *butter-fingered*. The old *gimm* is given, with its synonym "neatly trimmed." The word *lesser* (minor) was much in London use; Dr. Johnson had protested against it; but it occurs in our best English classics. Pegge makes a curious blunder about *alder* (omnium) in *alderliefest*, thinking that it means *oldest* or *best*, and comparing it with the Cambridge *Senior Optime!* p. 99. His grammar is sometimes as bad as that of any of the Londoners assailed by him; *to you and I it* (seems), p. 302, is meant quite seriously. The old *what does me I* was still alive, p. 218. The *his self* is remarked upon; *ourn*, *yourn*, *hern*, and *his'n* were spoken, but not written; this had been referred to by Wallis more than a Century earlier.

Among the new Verbs are *scrowdge* (crowd), *click*, *purr* (kick); the last is well known in Lancashire. There is the saw *grin and abide it*, p. 353; boys *rub* through an

examination. There are wrong forms in London use, as *unbeknown, he knowed, drawed, comed, shall us, learn you to,* etc., *I have got a mind to, they cotch* (caught), p. 139. A protest is made against *he begun, he drunk,* p. 245. There is the bad *I have wrote.* Bailey shows what English philology was in Swift's day, by pronouncing *crew* to be the bastard præterite, and *crow'd* the right form, p. 108; thanks to Tyndale, *crew* is likely to be lasting. We are told that seamen make *stove* the Perfect of the verb *stave,* p. 244. Londoners still *fetched a walk,* p. 207; and asked *what is gone with him?* p. 247. They were fond of the Double Negative, dropped since Gresham's time, as *I don't know nothing,* p. vii. The *at least wise* of 1580 is now cut down to *least-wise.* Pegge protests against *since* used as an adverb, p. 282; he little knew that it was the Northern form of *ago.* As to Prepositions, we hear that *averse to* is more common in speech than *averse from;* both forms date from the beginning of the Seventeenth Century.

Among the new Romance words are *entrée, promenade, morçeau, outré,* an *invité,* p. 289, his *forte, épergne; galoches* are once more brought over. We see *Panorama, shawl, Amen clerk, smock frock;* a traveller is nowadays called a *tourist,* p. 313. The verb *aggravate* was used for *lacessere;* a vulgar phrase had arisen, *to exchequer a man,* p. 174; we *county-court* him. A protest is made against *consequential* being used for *pompous,* p. 258; also against "he is a good *character,*" p. 268; also against certain news being *premature,* p. 281. It is pointed out that *ingenuity* may imply either *wit* or *candour,* p. 260. It is remarked that *nervous* had been applied to a muscular man until quite lately; about 1800 it was used of a man of weak nerves, p. 263. It is a contradiction in terms to talk of *false orthography,* p. 265; Lord Oxford had been guilty of a similar blunder, *ill success;* this was as absurd as *enjoying bad health,* p. 267. Pegge approves of the Participle *convulsed,* but not of the Perfect *convulsed,* p. 270; he prefers *repelled* to *repulsed.* He tells a story of a kind-hearted Mayor pardoning a culprit, and then asking him, "Am not I a pitiful Magistrate?" "Yes, your Worship," p.

282. Pegge remarks on *precedent* having one sound when a substantive, another sound when an adjective, p. 283. A reference is made to Byron's curious sea phrase in 1780, *we carried away our mast* (lost it), p. 294. Dryden and Addison are reproved for using *anti-chamber* instead of *ante-chamber*, p. 274. Of old, a host used to promise to *wait upon* a guest (by his deputies); in Pegge's time the invited guest promised to *wait upon* his host, p. 289; this is said to be all wrong.

Our author, who was capable of better things, talks about the unintelligible gabble of nine-tenths of the remoter provinces, p. 76. The Cornish applied *aunt* and *uncle* to all elderly persons, p. 354; this usage was to prevail among the American negroes. Tyndale's word *cham* (chew) is still put down as peculiar to Gloucestershire, p. 362. Berkshire still retained *heal* (tegere); *donky* is set down to Essex; and its synonym *neddy* to Kingswood. Norfolk used the old *sæl* (tempus) in the form *sale;* it, moreover, used *elvish* for *spiteful*, reminding us of Skelton's use of *elf*.

There are the Kentish *a God send*, *mixon* (dunghill), *nan?* (the old *anan?*), a thing is done *in no time*, p. 294. Cheshire gives the odd *clussum* (clumsy), one of the last uses of *sum* in forming new Adjectives. From Derbyshire come *belive* (statim), *bout* (extra) the Scotch *but*, *ding* (beat), *nedder* (adder), *whick* (quick); there is also the entreaty *do it, of all loves! banksman* had here replaced the *banckman* of 1598 in the colliers' mouths; the *en* of the Midland still held its ground, as *we tellen*. From Lancashire come the old *keen-bitten* (sharp set), and the curious *eye-breen* (eyebrows); there is *I'r*, the Scandinavian *er* (ego sum); such names as *Antony a Wood* were still known in this county, and this North Western *a* had been long before remarked by Lambard and Camden. There is the Northumbrian *keel* (coal barge). From Yorkshire come *bran-span-new*, *chavel* (chew), *a good few*, *flaun* (custard), *mew* (mowed), *hinder end*, *look silly* (poorly), *Ize* (ego sum); there is the fine phrase *knife-gate* (the run at a man's table); *groyne*, a swine's snout, is still pronounced *gruin*.

The words and forms here set down as Northern are *indermore* (inner), *blin* (cessare) *boggle*, *brake* (bush), *brass* (coppers), *cranny*, *crevice*, *crunch*, *to favour* (resemble), *a flew*, *forthink* (repent), *fresh* (tipsy), *funny*, *gawd* (toy), *grew* (greyhound), *gryze* (swine), *happy man be his dole*, *hollin* (holly), *hurne* (angulus), *knock him over*, *latterly*, *lissom*, *make* (a match), *marry come up! by the mass! miff* (displeasure), *neps* (turnips), *pewit* (lapwing), *to potter*, *puggy* (moist), *thick* (intimate), *toddle*, *truck* (fail), a *long* price; for this last Shakesperian authority is given. A man, when nearly drunk, is said to be pretty *forward*.

In some shires the Old English sound *clœfre*, not *clover*, was still retained; *claver* appears in the index; *Portingal* was still sounded; also *regiment* for regimen, pp. 62, 63. The adjective *curious* still means "scrupulously exact," p. 66. The old *umbethink* was still to be heard in London, p. 66; Pegge little knew that the first part of the word was akin to the Greek *amphi*; hence he blunders most oddly about the old verb, as also about the phrase *the tother*, p. 75; this *umbethink* perhaps gave rise to *unbeknown*. He remembered the old *good morrow* being used as a greeting in his youth, p. 276. The old *cadawe* (monedula) of the 'Promptorium' still survived as *caw-daw*.

The last work I shall review is Miss Hawkins' novel, 'The Countess and Gertrude,' published in 1811. It is a work that will still repay perusal; the authoress now and then throws light upon some of Boswell's heroes; her tales about the ruffian Baretti are curious. It is well worth our while to read a work so near our own time, published when the fathers of my co-ævals were being birched at school, and when Wellington abroad was making ready for his pounce on Ciudad Rodrigo.

There is some clipping of Vowels; we see *'pon honour*. There must have been something peculiar about *herd* (audivi), which is pointedly written for *heard*, iv. 39. The *i* or *y* is inserted in *kiow* (vacca), which is said to be Somersetshire; *parlyament* is here said to have been the pronunciation fashionable in 1811, ii. 268. The *i* replaces the old *a*, as *he bid* (jussit). The old form *cloaths* (vestes) is still

preserved. There is the bad habit of writing *neighbor*, where the last vowel should be either *u* or *ou*. The *ow* still expresses the sound of French *ou* in *cuckow*, i. 11, a very late instance. The form *chuse* is still written for *eligere*. The *p* is struck out; *papa* becomes *pa*. We now find tricks played with the letter *h*; the evil habit was just coming in, which has now overspread the whole land South of Yorkshire; a lady's-maid talks of a *himpeeral* (imperial), iii. 196; a rustic talks of a *ot* loaf, iv. 232; these are early instances of the vilest of all our corruptions in speech. In 'Cecilia' the *madam* had been most carefully sounded by ladies; thirty years later this address becomes *ma'am*.

Among the Substantives are *club foot*, *house-maid*, *peg top*, *girlhood*, *Jew boy*, *dust hole*, *errand man*, *dickey* (of carriage), *snuff-taker*, *eye lash*, *job horse*, *work box*, *morning call*, *slipslop*, *side-speech*, *netting* (work), *merry thought* (of fowls). There is *sick room*; also *sitting room*, *school room*, and *book room*, which its honest owner refuses to call a *library*, saying he might as well call his bed room a *cubiculum*, iv. 30. We hear of *fags* at public schools; a girl may be *fagged* (wearied); a person takes the *fag* of doing something, ii. 11. We still come across the old *waiting woman*, and the *woman*; but the later *lady's maid* also appears; the Queen's *Bedchamber women* still survive. There are the plurals *littlenesses* and *roughnesses*. We hear of a girl's *make* and figure, i. 189. We come upon *blue stocking*; these fair philosophers had been known for about thirty years. The shopwomen claim the title of *ladies*, ii. 6. The *off horse* now appears, the adverb replacing the *further* of 1678. Certain works are known as *Sunday books*; churches are talked off as *religion shops*, ii. 79. We may follow the *lead* of others. The trees called *evergreens* are known, as we see by a passage in ii. 114. A person's kindness is shown in the *set* of her features, ii. 139. Something tedious is called a *drag*, ii. 252. We have the phrase *a toad under a harrow*. The word *book-maker* (used by Foxe) is revived in iii. 162; it is here used scornfully of petty authors. The word *swim* is made a noun; *give him a swim*, iv. 71. We see *outrigger*, p. 273; it seems here to mean *outrider*.

A lady is addressed as *my dear soul*, p. 283. The word *sheet* may now refer to water, iv. 5. There is the phrase "this is her own look-out," p. 50, where the Infinitive stands for the noun; in p. 62 comes "'twas all make believe." There is a habit coming in of calling a boy by two names in everyday life, as *John Francis*, p. 195.

Among the Adjectives we see *pinchbeck*, *buoyant*, *lack-adaisical*; we hear of *bad* words, of *hot* service, of a *rough* copy, of a *hopeless* child, of a *good* letter, of a *short* crop, of *high* words. A remark may be *cutting*; something is not *worth while*; hitherto a possessive pronoun had been prefixed to the *while*. A person is in *high good* humour; here the *good humour* seems to be treated as a substantive. The word *clever* is called in iii. 51 a happy general term of praise. A man, when ill, is said to be very *bad*, p. 91. A youth is called not very *steady*, p. 303; the adjective had been very seldom used hitherto. A boy is said to be *pink and white*. To some minds nothing is a *dead letter*, p. 179. The old adjective *rum* is revived in the form of *roomy*. A circumstance is said to be of the *last* importance, p. 223, a curious new phrase; something comes to *much the same*.

As to Pronouns, an enraged nobleman addresses his wife as *thou devil!* i. 110; a very late instance of the scornful *thou*. An inferior is addressed as *Mrs. What's-your-name*, iii. 97. The phrase "four in hand" is marked as if it was something new, iii. 72. People *ride three* in a chariot, iv. 187.

Among the Verbs we find *have it* (a quarrel) *out*, *run down* (into the country), *sow broadcast*, *give into a plan*, *a person is let down* (in vigour), *head the table*, *take it into his head*, *take him in tow*, *stand no chance*, *knock down with a feather*, *cut open leaves*, *let him off* (forgive), *behave her best*, *set the fashions*, *make head or tail of it*, *give me a fever*, *jump about* (be active), *make one's flesh creep*, *he is dished for ever*, *do a great stroke*, *look high* (as to marriage), *do him credit*, *come of age*, *call him to order*, *heart-felt*, *care-worn*, *herd together*, *give herself a shake*, *make a point of it*, *take by surprise*, *money spins*, *may whistle for it*. Certain phrases are marked to

show that they are new; as *take wine* (at dinner), *demean* (lower) *himself*, *flirt* (as it is called, i. 89), *get on* (agree), *poke* (have an awkward carriage), a ball *goes off* well, *set to* (undertake work), *show himself* (at a party), *fetch up* (recover ground), *give the scene* (relate it), *a ready made family*. The *well* is dropped in the old *we shall do well*, i. 33; a certain lady will *do* for a wife, iv. 69. The verb *demean yourself* is evidently a new phrase for *debase*, iv. 3; but the retort comes, "I *demean myself* (behave) to your satisfaction;" the latter sense being very old; here the *de* is set before a Teutonic as well as before a Romance root. The Continent is said to be *settled* (at peace), ii. 126. There is a construction with the Double Accusative in *hear him his lessons*, ii. 258. We read of what is called *scouting ridicule*, iii. 33; hence "to scout the idea." Something is said to be *all the go*, iii. 280; here the Infinitive once more stands for a noun. Characters are said to *shade* into each other, iii. 314; this verb evidently sprang from the noun. A lady is said to be *spilt* when her carriage wheel gives way, iii. 346; there seems to be no idea of slang here. A report *dies* away, iii. 366, a new sense of the verb. A person *rises* (in the world) *to be* a steward, iv. 3. We see the old form *snift* still written for our verb *sniff*, iv. 21. Something is *made up* to us, iv. 25; here the idea of compensation is expressed. The old *durst* seems by this time to have altogether made way for the corrupt *dared*.

As to Adverbs, something is *far from bad*, i. 98; the *far* had not been prefixed in this way to an Adjective. A lady of quality uses the *neither* at the end of a sentence after another negative, ii. 61. There is the phrase *to be wet through*. A person is missed *sadly*, where the old sense of *graviter* remains, iv. 67. The former *do but look* gives rise to *only look*, p. 234.

As to Prepositions, we find *be all at sea*, *sit down to a bureau;* the *to*, implying respect, is repeated in *rise to them*, iv. 8; the phrase "stupid to a degree" is denounced as a vulgarism, iv. 80, though some might talk of the Latin *ad modum;* Collier had written *to the last degree*. There is *to the backbone*, used as a strong asseveration. We find *I*

was your age, i. 260; here an *of* must be dropped. There is the old confusion between *of* and *on*; *any on 'em*, ii. 135; something is done *on speculation*, p. 162; people are *on the move*, p. 357. A woman is *on her good behaviour*, iii. 211. Men live *within their income*, p. 43. There is the ungrammatical *between you and I and the post*, p. 280. Something is *out of drawing*, p. 393. An artist colours *from nature*, p. 259; a person is buried *from her own house*, iv. 328.

The Interjections are *by the living Jingo!* used by a lady, iii. 48; *lawk-a-day!* used by a maid, p. 196; *thank goodness!* p. 283; *I declare to goodness!* i. 8; *O laws!* iv. 44.

There is the Celtic word *poney*. The following words are mostly Romance; *egotism*, *a statuary*, *watering place* (town), *family man*, *copyright*, *stimulus*, *ad libitum*, *dress ball*, *collection* (of pictures), *day-scholar*, *a convict*, *proof sheet*, *mahogany*, *vortex*, *shagreen*, *pace the room*, *festoon*, *veranda*, *personify*, *interesting girl*, *decoy duck*, *tea garden*, *kitchen garden*, *the ludicrous*, *diplomatic*, *plethora*, *macaw*, *rascalities*, *music stand*, *picturesque*, *patronise* (said to be a fashionable phrase, ii. 157), *Indian ink*, *dignitary*, *volume of abuse*, *coating*, *veneer*, *respectful*, *mail coachman*, *ogre*, *underrate*, *falsities*, *in the course of things*, *to wafer it*, *pointer* (dog), *beef tea*, *cordon*, *nankeen boots*, *hookah*, *geranium*, *parasol*, *mail* (coach), *self-command*, *turn him over to*, *marry for money*, *an improving estate*, *save appearances*, *family-detail*, *hyppish*, *views* (hopes), *curricle*, *to sober her*, *a sub-lesson*, *a round dozen*, *the lower classes*, *horror-struck*, *private tutor*, *stage effect*, *superior woman*, *tragedy air*, *poppet*, *matter of course*, *the first people* (in society), *the net product*, *pinion his arms*, *subscribe to the truth of*, *to sober down*. The French words are *déjeuner*, *au fait*, *élève*, *demelé*, *en garçon*, *catalogue raisonné* (marked as something new), *salon*, *charade*, *espionnage*, *bijou*, *gaucherie*, *tout ensemble*, *boudoir*, *soubrette*, *mélange*, *séjour*, *hauteur*, *en masse*, *cordon*, *regime*, *glacier*, *parvenu*, *façade*, *patois*. We see *costume* often marked in Italics, as being something new. The word *ménage* is brought over again, I think for the third time. We see *gala* and *trio*; also the Latin *strata*. People do

things *in style*, which is marked as a new phrase; a certain carriage is said to be a man's *style*, i. 358 (article patronised by him). Other new phrases, so marked, are *manage* (contrive) *to do it*, i. 51, *figure of fun*, *uncommon pretty*, *fine fellow*, *surprising fellow*, *nice girl*, *capital horse*, *wait on* (visit) *a lady*, *famous good things*, *shocking bad*, *a fellow* at Eton, ii. 264, *confab*, *verbiage*, *commit himself*, *make him such a figure*, *a serious place* (religious), *a fancy farmer*. A mother calls her baby *old fellow*. A lady is said to be the *pest* of the shops. We see *exactitude*, not the old *exactness*. In i. 359 stands *every possible indignity*; before this time the adjective would have been made the last word. There is the new phrase *times without number*, ii. 37. The *just* seems to get the sense of *vix* in p. 153; *he just touched their heads*. The curious old word *abscission* is pedantically used for *separation*. A lady may have *brilliant* offers; a man may *pay her some attention*. The very old *humorsome* (whimsical) still survives, ii. 337. A girl is now called *a young person*, p. 405. We hear of *visiting tickets* (cards), iii. 3; also of *tickets*. The sense of *decorum* is expressed by *decency*, p. 20. A man *objects* a fault to another, p. 29; a very Latin idiom. What we now call *purism* is seen in this same page as *purity*. There is the cry, *what a mercy that*, etc.! p. 48. A man takes leave *properly* (with propriety), p. 73. The *nice* was coming into great vogue; *a nice young man*, *nice young people*. A protest is made against the common habit of speaking of *pulse* as Plural; "your pulse are weak," p. 102. In p. 262 *personalities* stand for *compliments*. There is *bride-elect*, which seems in our day to have been crushed by *fiançee*. A man is pronounced to be *just nobody*, p. 276; a very common phrase in Scotland. The word *amenable* is used in the new sense of *tractable*, p. 365. We read of a *bowling road*, p. 382; here the first word seems to be a Verbal noun. In iv. 16 *niceties* stand for dainties. A woman is famous for *notability* (household management), p. 43. A father, who will not give in to an extravagant son, is called a *beast*, p. 58. We hear of a *liberal* (noble) genealogy, p. 75; the Old English *freo* might express the same. A silly lady anticipates *rail-ways* in the streets of

London, p. 106; a truer prophet than our authoress thought. A schoolmistress talks of what is her *province*, p. 184. Travellers have the *carriage close*, p. 191. The adjective *superb* is evidently a catchword of the time; see p. 229. A woman makes herself *the fashion*, p. 307. The old *vastly* still survives, as *vastly well*, i. 96.

It seems that governesses were sometimes very badly treated, i. 359. It was a new thing for noblemen and their wives to go themselves to the shops of tailors and dress-makers, iii. 191. The old terms for a father had been *Square-toes* and *Hunks;* these were now succeeded by the more respectful *Old Gentleman*, iii. 225; *governor* was to come later. The fine lady of the book, seemingly about forty, and all that is charming, declares that she likes a snuff-box, iii. 269 (was a snuff-taker). The old *gig* (giglot) still survives; an Earl talks of a girl as a little painted *gig*, iii. 369; indeed the word comes to mean *stultus*, and is transferred to men, p. 393. The authoress thinks it very audacious that a bastard, though moving in the best society, should address a nobleman's son as *my dear fellow*, p. 393. We see that fast young ladies were well known in 1811; a long list of their tricks, played on their friends, is given in iv. 137. Children, coming in after dinner, had to drink the health of every one at table, iv. 197; I myself have heard some of these victims in later years describe their sufferings on these occasions.

Here I think it advisable to pause, in analysing English authors. I hope that some one will take up my task, and analyse the authors of our own Century. But I doubt if such a task can be achieved by one man alone; a committee of philologers must work together to this end. A hard task in truth it is; for instance, all the eighty volumes of 'Punch' must be carefully studied, if the latest idioms are to be remarked. Let us hope that the same spirit that has inspired Dr. Murray's contributors will urge scholars to the work I set before them.

I here mark a few new idioms, to be found in Scott's Romances and later writers; *a far other* (different) *tone from*, *too bad of you to*, etc., *beyond his hour*, *under way*, *over forty*,

somehow or other, no circumstance whatever, it being dark, only that (were it not that), *in proportion as;* we have seen *all rivals else* (alii) in Butler; the *else* is now made a Genitive; *somebody else's* may be found in Dickens about 1840.

I have halted at 1811; about that time the English Muse was once more soaring aloft; her happiest efforts have mostly been made at the moment when English knights have been winning their spurs abroad; and this remark is as true of Wellington's time as of the days of the Black Prince or Raleigh. Nine or ten English writers, who are likely to live for ever, were at work soon after 1800. Scott rose aloft above his brethren; but he was dethroned in his own lifetime (never had such a thing been known in our literature) by a greater bard than himself. Byron had the good taste to tread in the path followed by his Northern rival; both of them in their diction set the simplicity of the early part of the Fourteenth Century above all the gewgaws of certain later ages. Now it was that such words as *losel* and *leech* awoke after a long sleep. Bishop Percy, though Dr. Johnson laughed, had already led the English back to old wells, streams purer than any known to Pope. Burns had written in his own dialect verses that were prized by the high and the low alike. Coleridge's great ballad betokened that the public taste was veering round; he also turned the eyes of England to the vast intellectual wealth that was now being poured into the lap of Germany. All the different nations of Europe had come to know each other better. Voltaire had many years earlier told his countrymen that an old Warwickshire barbarian had lived, whose works contained grains of gold overlaid with much rubbish; something might have been made of the man, had he lived at Paris at the right time and formed himself upon Racine, or better still, upon Monsieur Arouet. Somewhat later, Schiller and Manzoni alike felt the English spell.

Thanks to the poetry of Burns and to the prose of Scott, the fine gentlemen of London and Oxford began to see what pith and harmony were lurking in the good old English of the North: would that every one of our shires

likewise had its laureate![1] But Scott's romances, the wholesomest of all food for the mind, have borne fruit; we have in our own day seen many attempts, like those of Mr. Barnes in Dorset, to bring the various dialects of England (they are more akin to Middle English than to New English) before the reading public. How many good old words, dropped by our literature since 1500, might be recovered from these sources! If our English Makers set themselves earnestly to the task (they have already made a beginning), there is good hope that our grandchildren may freely use scores of Chaucer's words that we ourselves are driven to call obsolete. Lockhart, Macaulay, Davis, and Browning have done yeoman's service, in reviving the Old English ballad.

Prose has followed in Poetry's wake. No good authors of our time, writing on a subject that is not highly scientific, would dream of abusing language as Gibbon did, when he cleverly in many passages elbowed out almost all Teutonic words, except such as *his*, *to*, *of*, and the like. Cobbett roused us from foreign pedantry; and if we do not always reach Tyndale's bountiful proportion of Teutonic words in his political tracts, we at least do not fall below the proportion employed by Addison. In proof of this, let any one contrast the diction of our modern English writers on Charles V. (Sir W. Stirling Maxwell, for instance) with the Latinised style wherein Dr. Robertson revels when handling the same subject. That fine passage, in which Mr. Froude sets before us the Armada leaving the Spanish shore, would have been altogether beyond Hume a hundred years ago. Mr. Carlyle has had many disciples, whose awkward efforts to conjure with his wand are most laughable; but one good result at least has followed—the stern rugged Teutonism of the teacher is copied by his apes.

It is amusing to look back upon what was thought

[1] Dr. M'Crie, in an early page of his attack on Scott's 'Old Mortality,' says of 'Guy Mannering,' "We are persuaded not one word in three is understood by the generality of (English) readers." The 'Quarterly Review,' vol. xv. p. 139, was so astoundingly ignorant as to call that novel "a dark dialect of Anglified Erse." Surely there must be a great difference between readers in 1815 and in 1886.

sound English criticism only fifty-six years ago. In a sharp attack on Dr. Monk's 'Life of Bentley,' the Edinburgh Reviewer of July 1830 lifts up his voice against such vulgar forms as *hereby, wherein, hereupon, caught up, his bolt was shot, fling away his credit, a batch of fragments, it lay a bleeding.* I know not whether Dr. Monk could have explained the *a* in the last phrase; but it seems pretty certain that he was one of the pioneers who brought us back to a homelier style of English.[1] Most men in our time would allow that a writer of prose may go so far back as Tyndale, a writer of poetry so far back as Chaucer, in employing old words; this rule would have jarred upon the mawkish Reviewer's feelings. Let each of our English writers, who has a well-grounded hope that he will be read a hundred years hence, set himself heart and soul to revive at least one long-neglected English word. It may be readily allowed that an imitation of the French Academy on our shores would never come to any good; still a combination of our crack writers to effect much-needed reforms in spelling and word-building would lend fresh lustre to Queen Victoria's reign. More ought to be done by men who have some idea of the Old English grammar, than was done by Gibbon and Robertson.

The change from Latinism back to Teutonism may be seen in speaking as well as in writing. Whatever we may think of Mr. Gladstone's Irish University Bill in 1873, none can gainsay that the last few sentences of his great speech, uttered the moment before his defeat, were a masterpiece of wholesome English. But of all our Parliament men, none in our day has employed a racier diction than Mr. Bright. He has clearly borrowed much from the great Sixteenth Century; he sometimes seems to be kindled with the fire of one of those Hebrew prophets, whom Tyndale and his friends love to translate into the soundest of English. Pitt the elder, as we hear, knew nothing well but the Faery Queen; Pitt the younger took for his pattern the great speeches in the First Book of Paradise Lost:

[1] I grieve to say that he is guilty of "on the *tapis*;" a vulgarism more suited to a schoolgirl than to a scholar.

Mr. Bright has gone still further back in search of a model. There is nothing pleasanter in our literature than the fond reverence with which each man, who is worth aught, looks back to the great spirits that have gone before.

Lord Tennyson, a countryman of Robert Manning's and a careful student of old Mallory, has done much for the revival of pure English among us; not the least happy of his efforts has been the deathbed musings of his 'Northern Farmer.' Further strides in the right direction have been made by Mr. Morris. His 'Sigurd,' more than any poem of late years that I know, takes us back to 1290 or thereabouts, and shows us how copious, in skilful hands, an almost purely Teutonic diction may be. It is hopeless to attempt the recovery of the English swept away in the Thirteenth Century; but Mr. Morris, in many places, cuts down his proportion of French words to the scale which Chaucer's grandfather would have used, had that worthy, when young, essayed to make his mark in literature. It may be said of Mr. Morris as of Spenser, "he hath labored to restore as to their rightful heritage such good and naturall English words as have been long time out of use, and almost cleane disherited." So swiftly are we speeding along the right path, in poetry at least, that ere many years we may even come to take a hearty general interest in our old title-deeds that still lie unprinted. We may see the subscribers to the Early English Text Society reckoned, not by hundreds, but by thousands.[1] Our German and Scandinavian kinsfolk will then no longer twit us with our carelessness of the hoard so dearly prized abroad; like them, we shall purge our language of needless foreign frippery, and shall reverence the good Teutonic masonry wherewith our forefathers built.

A writer, who has gone through the English monuments of the last Twelve Centuries, may fairly be asked his opinion of the English written and spoken in the year of grace 1886. As I am about to attack vulgarity in English writing, I think it advisable to state exactly beforehand

[1] The Secretary of the Society is W. Dalziel, Esq., 67 Victoria Road, Finsbury Park, London, N.

what is my own position in this matter. I have a preference, much as Lord Macaulay had, for the words both Teutonic and Romance that are stamped with the authority of the great writers of Dryden's school, the men of Swift's lifetime. At the same time, I heartily welcome any foreign word that fills up a gap, such as the *échelon* movement, and others of the same kind. We have resorted to the French for our words of cookery, soldiering, and dress, for the last 600 years. To French models we owe the clearness, as to our Teutonic forefathers we owe the pith, that is the mark of the best English.[1] How a writer with these ideas can be called a purist, I cannot guess. I freely acknowledge that our clippings and parings in past ages must be viewed with tolerance. The whole history of language for thousands of years has been one of gradual corruption; no tongue has been so pared away as the English, and this was true even in 1303. It must not be imagined that this is wholly to be deplored. For instance, we know how important the phrase *form fours, right!* is to the British army. How would the officer in command like to have to pronounce the word *fethoweras?* this we can tell to have been the Old English form of *four*, from what we know of the Sanscrit, the Welsh, and the oldest monuments, Northern and Southern, of our own language. We are a naval and commercial nation; the words shouted by the Captain to his men in a storm or in a sea-fight must be as short and clipped as possible. We have seen various complaints uttered against our many monosyllabic words; most different are these from the long compounds in which our kinsmen the philosophers of India, sedentary beings, clothed their thoughts.

Wide is the gap that yawns between scholar's English and penny-a-liner's English. England has been greatly privileged in having had such a model as Lord Macaulay. His Essays, written in a good homely style, are sold by thousands wherever our tongue is spoken; our people have a prejudice in favour of buying what they can readily un-

[1] How cumbrous is the construction of the great mass of German prose!

derstand. Meanwhile, pretentious works that discuss in high-sounding terms what they call "the Philosophy of History" very soon find their way to the butterman and the pastry-cook. Lord Macaulay is a writer to be imitated by young beginners, especially in his moderately short sentences, and in his choice of words, for very seldom does he use a term later than Swift's time, thereby shutting out a mass of modern sewage, dear to the hearts of our penny-a-liners. Hence some of our lovers of fine writing bite their thumbs at him, and brand him as a purist. He makes very plain the vast difference between real knowledge and sham refinement; for instance, he tells us that Lord Cutts bore the honourable *nickname* of the Salamander; any one of our newspaper writers would be shocked at this old word, for which they now substitute *soubriquet*. Lord Macaulay writes *masterpiece* and not *chef d'œuvre*; he shrinks from sprinkling his pages with French phrases, like a lady novelist; Mr. Trevelyan has, in this respect at least, by no means improved on his uncle's diction when writing the 'Life of Fox.'

Gibbon was equally careful, admirable French scholar as he was, to write English alone in his text; he will have nothing to say to the scores of French words that had been hovering round our doors, in the vain hope of naturalisation, for a hundred years before his time. It is a great treat to read Gibbon as expounded by his last commentator Mr. Morison, scholar by scholar. But the later writer might well have taken a lesson from the Master, and stuck to plain English terms; what would Gibbon have said on reading that he was *répandu* at Paris? nor is this the only blemish of the kind. I have lately seen such words as *bêtise* in the works of grave divines, who think *blunder* and *folly* beneath them; their antics of this kind remind one of the probable performance of ponderous Dr. Johnson, had he chosen to imitate the capers of an opera girl.

I thought that I had lighted on an author free from the usual vulgarities, when I began to read Mr. Hodgkin's great work on 'Italy and her Invaders.' But I was soon to stumble on phrases like *littérateur*, *chevelure*, *clientèle*, all

inserted in the English text. What would the author's great predecessors, Gibbon and Milman, have said to this barbarous lingo?

Our middle class (we beheld something of this kind in the Thirteenth Century) has an amazing love of cumbrous Latin words, which have not long been in vogue. This is seen in their early life. Winchester and Eton may call themselves *colleges*, Harrow and Rugby may call themselves *schools;* but the place, where the offspring of our shopkeepers are taught bad French and worse Latin is an *educational establishment* or a *polite seminary*. The books used in our National schools show a lofty disdain for home-spun English. As the pupils grow older, they do not care to read about a *fair lady*, but they are at once drawn to a *female possessing considerable personal attractions*. A *brawl* is a word good enough for a scuffle between peasants; but when one half-tipsy alderman mauls another, the brawl becomes a *fracas*. An *émeute* is a far genteeler word than a *riot*. A farmer, when he grows rich, prides himself on being an *eminent agriculturist*. The corruption is now spreading downward to the lower class; they are beginning to think that an *operative* is something nobler than a *workman*.[1] We may call King David a *singer;* but a triller of Italian trills must be known as a *vocalist*. Our fathers talked of *healing* waters; our new guide-books scorn even the term *medicinal; therapeutic* is the word beloved by all professors of the high polite style. Pope's well-known divine is being outdone; our ears are now become so polite, that sins must be called by new names, at which Wickliffe and Tyndale would have stared. A man must on no account be called a *drunkard;* he has only *proclivities to intemperance*. I see that a hospital has lately been founded for *inebriates*, a new-coined Substantive of which Bunyan's Mr. Smoothtongue might have been proud. The Quarterly Review, when handling Mr. Greville's Diary, was mawkish enough to object to his writing the word *bastard*, though he got the word from St. Simon, a most

[1] May I not here ask with Theocritus, *τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτᾳ ἀνδρί;*

well-bred nobleman. It is amusing to read that Lord Macaulay was taken to task for having written this obnoxious word by an unlucky man who had not been born in wedlock. I cannot imagine how his feelings (perhaps I ought to say *susceptibilities*) could have been soothed, had Lord Macaulay written "*an individual of illegitimate origin.*" Shade of Cobbett! we are now forbidden to call a spade a spade; our speech, like Bottom the weaver, is translated with a vengeance.

But let us watch an Englishman of the average type setting to work upon a letter to the 'Times.'[1] The worthy fellow, when at his own fireside, seldom in his talk goes beyond plain simple words and short sentences, such as Mr. Trollope puts into the mouths of his heroes. But our friend would feel himself for ever shamed in the eyes of his neighbours, were he to rush into print in this homely guise. He therefore picks out from his dictionary the most high-sounding words he can find, and he works them up into long-winded sentences, wholly forgetting that it is not every man who can bend the bow of Hooker or Clarendon. The upshot is commonly an odd jumble, with much haziness about *who*, *which*, and their antecedents. The writer should look askant at words that come from the Latin; they are too often traps for the unwary.[2] The Lady of the even trench and the bristling mound is indeed a high and mighty Queen, when seated on her own throne; she has dictated the verse of Catullus and the prose of Tacitus; her laws, given to the world by the mouths of

[1] Here is a gem, which occurs in a letter to the 'Times' of May 5, 1873. The writer sets up to be a critic of the English drama; the blind leads the blind. "Such representations are artistically as much beneath contempt as morally suggestive of compassion for the performers, not to speak of some indignation that educated and responsible people should sanction such exhibitions." He also talks of "partaking an intellectual pleasure." Yet the writer of this is most likely no fool in private life.

[2] I have seen a begging letter containing the words, "I have become so deaf that I cannot *articulate* what people say to me." I once heard a showman say of a baboon: "The form of his claws enables him to climb trees with the greatest *felicity*." I know people who talk of diseases being *insiduous*, confusing the adjective with *assiduous*.

heathen Emperors and Christian Popes, have had wondrous weight with mankind. But no rash or vulgar hand should drag her into English common life; her help, in eking out our store of words, should be sought by none but ripe scholars, and even then most sparingly.[1]

I once heard a country doctor say, "Let me *percute* your chest."[2] This too common love of Latinised tawdriness is fostered by the cheap press; the penny-a-liner is the outcome of the middle class. As I shall bestow some notice upon these *individuals*, to use the word dearest to their hearts, I think it as well first to say what I mean by the scornful term. The leading articles in some of our daily papers are the work of scholars and gentlemen, who write much in the style of our great authors of 1700. As to some of our weekly papers (I need not give names), a steady perusal of them is in truth a liberal education, most cheaply procured. Their merit as English authors is beyond that of Chaucer, for they cast aside a huge pile of Romance words that he never knew, that they may employ almost as great a proportion of Teutonic words as he did in his prose. Good English is not confined to London; the names of certain admirable journals, published in Scotland, Yorkshire, and Lancashire, will occur to many of my readers.

But when we go a little lower down, we alight upon the penny-a-liner. His two best-beloved quotations are *coign of vantage* and *the light fantastic toe*. He it was who, having never heard of the works of Wheatley or Cardinal

[1] In my younger days, the term *reduplication* used to be confined to the Greek grammar; but I see that one of the cheap papers has begun to employ this word for the action known hitherto to Englishmen as *repetition*. A little learning is indeed a dangerous thing.

[2] Mr. Charles Butler had called the Bull, by which Pius V. deposed Elizabeth, *illaudable*. He was twitted by a hot Protestant for applying so mild an epithet to so hateful an act. The Roman Catholic answered that he had had in his mind Virgil's 'Busiris;' he quoted, in support of his phrase, Aulus Gellius, Heyne, and Milton. Had he but used in the first place some plain English adjective to express his meaning, much angry ink would have been left unshed. See his 'Vindication against Mr. Townsend's Accusations,' pp. 112-114. Mr. Hazard, the American, published in 1873 a very good book on San Domingo; but he will not hear of *settling* in a country; *locating*, according to him, is the right word to use.

Bona, named a certain party in the English Church *ritualists;* this was about twenty years ago. He may always be known by his love of words fresh from Gaul (thus he calls his brethren his *confrères*), and by his fondness for Latin words that came in after Pope's death. He looks upon Sir A. Alison's text, well bestrewn with French phrases, as a far nobler pattern than the works of Mr. Hallam or Bishop Thirlwall. With him dangers do not grow, but they "assume proportions of considerable magnitude." He scorns to *abuse* or *revile* his foes, much more to *rate* or *miscall* them, so long as he can *vituperate* them.[1] It is a wonder to me that the pressmen have not long ago enriched our tongue with the verbs *existimate* and *autumate*, making a dead set at the vulgar *think* and *deem*. They will not *begin* or even *commence;* they *inaugurate* and *initiate*, and they will soon *incept*. The state of France after 1871 has given them two glorious words, *rejuvenescence* and *recuperation*. In a letter on prison discipline, printed in the 'Times' of September 5, 1872, we find the wondrous word *penology;* the writer compounds Latin with Greek, and knows not how to spell the Latin he has compounded. What would become of our unhappy tongue, had we not the Bible and Prayer Book to keep us fairly steady in the good old paths? Our forefathers thought our mansion weather-tight, but these lovers of the new-fangled are ever panting to exchange stone and brick for stucco.[2] When the Irish Protestants were revising their Prayer Book, some years ago, one luckless wight, a lover of what they call "ornate phraseology," was not ashamed to propose an alteration of our grand old Teutonic name for the Third Person of the Trinity. It is needless to say what a reception this piece of unwisdom met with from a scholar like Archbishop Trench. No vulgar hands should be laid on the Ark.

One of the philological feats of our age has been the Revision of the New Testament. I am here concerned with nothing but the English words adopted by the Re-

[1] George III. and Dr. Johnson, in their famous interview, spoke of the vituperative habit as "calling names." *Prisca gens mortalium!*

[2] O that they would learn "*deductum ducere carmen!*"

visers. They had it in their power to produce a version that should be accepted by the whole of the English-speaking race; all they had to do was to keep every word that was not clearly obsolete or an evident mistranslation. Before beginning their work, they had pledged themselves to this course, as Dean Burgon reminds us. Instead of carrying out their promise, they made the most wanton and needless alterations even in those parts of the Testament which are constantly quoted. One would have thought that a well-known sentence like *by this craft we have our wealth*, understood all over the land, might have been left as they found it; but no; the vulgar appetite for change was too strong for them; *craft* must be altered into something else, just as *thief* must be altered into *robber*. It is a pity that some record of their proceedings from day to day cannot be published; how Archbishop Trench must have fought against the sagacious pranks of his brethren! They have had their reward; their version has not the least chance of replacing the work of 1611. But some good has followed; their brethren, the Old Testament Revisers, took warning by the general chorus of disgust, and were much more sparing in their corrections of the good old English. I could wish that a small committee of sound English scholars, men of reasonable common sense, might go over the whole work, keep every old word that is not plainly a mistranslation, put an explanation now and then into the margin, and bring forth fruit worthy of our Nineteenth Century. The New Testament Revisers (at least the majority) would be quite capable of plastering with whitewash the triforium of Westminster Abbey, if they ever took it into their heads to set up for architects.[1]

We all owe much to the Correspondents of the daily journals. Some of them write sound English; but the penny-a-liner is to be found in their ranks. His Babylonish speech bewrayeth him; he will call an Emperor "a certain

[1] Had the suggestions from the American Revisers been listened to, the effect would have been even worse; these gentry seem to wish to get rid of every trace of the Archaic. I suppose that they array the Saints, in their painted windows, in coats and breeches of the most modern cut.

exalted Personage;" a favourite at Court becomes "a *persona grata*."[1] After all, it is hard to grudge him his chance of showing off that he learnt Latin in youth. Such stuff cannot be served up, day after day, if it does not hit the taste of the English middle class—a taste thoroughly corrupt. A writer of this kind must have readers like-minded with himself. Let me borrow his beloved jargon for one moment, and wound his *amour propre* by asking what is his *raison d'être?* The penny-a-liner's help is often sought by an Editor, who knows what good English is, yet employs these worthless tools. Surely the Editors of our first-class journals should look upon themselves as the high priests of a right worshipful Goddess, and should let nothing foul or unclean draw nigh her altars. Cannot these lower journeymen of the Press be put through a purification, such as an examination in Defoe, Swift, or some sound English writer, that a good style may be formed before the novice is allowed to write for the journal? If the great authors named were set up as models for young writers, we should never hear of fire as "the devouring element," of the spot where something happens as "the *locale*," or of a man in his cups as "involved in circumstances of inebriation."[2] It would be barbarous indeed to ask the writers to learn a new tongue; but we only beg them to go back to what they learnt from their mothers and their nurses.

One of the critics in the 'Saturday Review,' who turns his attention to novelists, is an earnest champion of sound English, and I could wish that he were invested with full authority over some of his brethren in that journal, who talk about *the personnel* and *ineptitude*. I was amused last year by the outcries of a luckless lady writer, upon whom he brought down his lash for some very vile writing; she protested in print that she had used no word that could not

[1] Our English newspapers never speak of each other by their names; it is always "a morning Contemporary," or "a weekly journal of somewhat caustic proclivities." How different is this from the manly straightforward usage of the French papers!

[2] This last gem I saw myself in a Penny Paper of October 1872. *Hæc ego non agitem?*

be found in the English Dictionaries. Imagine the state of mind of any being who thinks that the mass of sewage found in our Dictionaries may safely be raked into for the benefit of our generation! Such a sentence as *deracinate the cecity of mulierosity* would, in the lady's eyes, be a sound English sentence fit for our time. Our writers, male and female, will confine themselves, if they be wise, to words used by the best English authors of the school of Dryden and Swift, unless there be some good reason for using later ware.

A sharp-eyed gamekeeper nails up rows of dead vermin on a barn door. Even so our Editors ought once a month or so to head their columns with a list of new-fangled words, the use of which should be forbidden to every writer for their journals; to be sure, the vermin unhappily are not yet dead. In this list would come, I hope, many words already gibbeted in this chapter, together with *solidarity*, *egoism*, *collaborateur*, *acerbity*, *dubiety*, *donate*, *banalities*. I could wish that our Editors would further confer the right of citizenship on useful foreigners like *protegé* and *employé*, promoting them to the level of *mortgagee*. Why has not *naiveté* taken an English form long ago? But things seem to go in the contrary direction; thus we lay aside the noun *signer* for *signatory*. May I give a hint to young writers who want a subject for their pens? Let them think of posterity, and set to work to record the changes in our speech that go on under their eyes. There is something pathetic in the mass of poems and novels that every year cumber the booksellers' shops and speedily pass into the butterman's hands. Let young authors turn away from poems and novels (wherein hardly one man out of fifty makes a lasting name for himself), and let them betake themselves to philology. The intending writer should begin by steeping himself in the writings of Skeat, Sweet, Morris, and Earle; he should then set down whatever may occur to him as strange or novel in the writings of our day; or he may record the peculiarities of his own shire. His work, he may be sure, will be read with interest scores of years hence; and he will be promoted to company higher than that of Mævius and

Bavius on the other side of Styx. I can speak from experience; I have often found a philological fact or two, well worth knowing, wrapped up in a mass of idle verbiage, the production of some little-known author whose work has happened to fall into my hands. I have fastened eagerly upon the grain or two of wheat in the bushel of chaff. Every one can help; the more the marksmen, the greater the chance that the target will be hit. One author acts upon another; I myself have good cause to bless the day in 1869 when I bought at a railway-stall Dr. Morris's 'Specimens of English Authors,' ranging from 1230 to 1400. Up to that time I had never studied with thoroughness my great subject; thenceforward I had my work cut out for me for many years of my life.

There is no such target for a shrewd critic as tawdry vulgarity, a truth well known to Molière. Let the young recruits, whom I hope to enlist, come down with all their force upon the vile English of our day. May a whip be put into every honest hand to——; but it would be too rude to continue the quotation. The hunt is up; the game is afoot. The very day I am writing this (January 18, 1886) the 'Daily Telegraph,' in a leading article, talks about a *fecund* land spring. The 'Times' is not behind hand; it seemed able to *froisser* somebody's feelings a day or two earlier. It is well seen that Mr. Delane is in his grave. What strikes me most is the eagerness of our penny-a-liners to get rid of fine old words employed by our most classic writers, and to replace these terms by French words. Shakespere has written, in one of his most quoted passages, *and so he plays his part.* This *part*, used as above, might seem to be a hallowed word in the eyes of all lovers of good English; nothing of the kind; for the last twenty years the penny-a-liner has been striving to bring in the French *rôle* instead of this *part.* Scriptural authors *keep holiday;* this must be turned into *be en fête.* Scott wrote of the *burden* of a song; it must make way for *refrain.* Napier wrote sound English, and talked of occupying *ground;* the military writers of our day choose to translate this into *terrain;* with them *swordsmen* become *sabreurs.*

Hogarth made a mistake in not painting the *Roué's Progress.* If a criminal be seized on his way to Dover, he is at once described as *en route to*, etc.; why this dead set should be made at the harmless *on the way to* is a puzzle. Why should the old *abode, stamp, slang, actress, denial, frequenter, idler, mishap, guest* be utterly abrogated in favour of *habitat, cachet, argot, artiste, démenti, habitué, flâneur, contretemps, invité?* It has been lately discovered that *sea-sickness* and *honeymoon* are very vulgar in their English dress; so *all the same* must appear as *quand même.* I give in one sentence some of the latest antics of the Victorian penny-a-liner. "The *revanche* commences to be a *quantité négligeable;* but I fail to see that this new departure in *haute politique* is a factor that commends itself to the public." One of the latest freaks of these queer beings is to substitute *littoral* for *coast*, a most classic word. Why should they not be consistent and talk about the *Reine;* let them get rid of the vulgar Teutonic synonym. Thackeray made Lord Kew deliver an harangue with *spirit;* this word is in our time altered into *verve.* A Duke or a Duchess probably talks about the wedding *breakfast;* the hateful Teutonic word is at once translated into French, when the festivities are described in print. Scott was plainly ill-advised in calling a novel the *Betrothed;* the word *fiançée* has quite ousted *bride-elect;* I suppose the title of Manzoni's masterpiece would be translated by something like the French word. May one ask why *arrière pensèe, rapprochement, fait accompli, aperçu, entente, repertoire, insouciance, vraisemblance, parlementaire* cannot be turned into English? I suppose it will soon be the correct thing to talk of the Bristol *émeutes.* Even Mr. Froude talks about *enceinte* (pregnant) in his History; he might have found the right English word in the first Chapter of the New Testament. The old *abstract* is thrown aside for *précis* and *résumé;* *dower* and *dowry* for *dot;* the old *sojourn*, a most classical word, for *séjour.* If these gentry admire French so much, let them learn a lesson from Voltaire; he never expunges fine old classic French words from his clear prose that he may replace them by English or German terms.

Napier would have written, "the battery was placed there, because the enemy was near;" this I saw the other day thus handled, "the battery had its *raison d'être* in the proximity of the enemy." The old *folly* must give way to *ineptitude;* a man's work may be called *perfunctory*, but on no account *slovenly*. A great man, as he used to be called, now becomes an *eminent personality*. Peculiarities appear as *idiosyncrasies*. The words *lethal*, *bellicose*, *participator*, *virile*, *prevision*, *decapitate*, and *innocuous* bid fair to thrust out altogether their good old Teutonic equivalents.

Our penny-a-liners should read Thackeray's description in 'The Newcomes' of old Tom Sargent, a portrait evidently drawn from the life; one of the characteristics of this pressman of the old school is, that he has a library of sound old English books at home. Imagine the disgust of the venerable Thomas (he never *gushed* in his life) if he had heard himself dubbed a *littérateur;* I have actually seen this word applied by Englishmen to Thucydides. One of the worst effects of half-educated men writing in our daily papers is this, that they take a word which has borne a certain meaning for Centuries, and confer upon this word a new meaning, totally distinct from its old sense. Our *accident* and *fatality* (baleful influence) have for ages borne distinct meanings; but within the last few years an accident that ends in death has been christened a *fatality*. The old *wanton* was a sound English word, but it is now almost driven out by *gratuitous;* this last had previously borne a very different meaning, that had been in vogue for ages. Let us suppose that an eminent man has been bred a charity boy; our newspapers would write, "this eminent personality was assailed by gratuitous personalities on account of his gratuitous education."[1] This sentence brings before us the glaring folly of conferring more than one meaning upon a foreign word in modern times. To *initiate* into mysteries dates from Foxe's time;

[1] Every writer, who prints his travels, calls his book 'Personal Adventures.' Lord Plunket, when asked the meaning of this, supposed that there was the same wide difference between what was Real and what was Personal in travels, as in the law of property.

our penny-a-liners, about twenty-five years ago, began to employ *initiate* as a synonym for *begin*. Not only a woman, but a play, is *sympathetic*. One penny paper never talks of *brethren*, but always of *congeners;* others talk of *confrères*. A common old phrase always needs expansion; *play the man*, writes Lord Macaulay, using the good old phrase of the Tudor Century. Any writer of our day who has any self-respect would translate this into "assume an attitude indicative of virility." He would, moreover, never talk of a *first step*, but of an *initial proceeding*. An attempt is also made to change our spelling for the worse; *Pollie* has appeared, and I suppose that "*Sallie* in our alley" will soon be a *fait accompli*. Old forms must make way for new ones; thus *certitude* threatens to make end of *certainty*. I have just seen in a lady's novel (she is far above the usual run) the monstrous *pre-shadow;* does she suppose that the old *fore* is quite obsolete? She twice talks of *bonâ fides;* Latin is a sad trap for ladies. Can anything be more monstrous than the last syllable of *folklorist?*

A heartless joke seems to be played upon our fellow-subjects in India when desirous of learning English; their text-books are evidently English works crammed full of hard words, such as are found in metaphysical treatises. This accounts for the wonderful Baboo's English that is sometimes printed for our amusement. Cannot these poor heathen be grounded in simple English books like those of Defoe and Goldsmith? Cannot they be taught the great truth, that the main stress of a sentence, if it is meant to be good English, ought to be thrown on the Verb and not on the Substantive?[1]

Clearness is a noble characteristic of the French language; in English this quality is far more common in poetry than in prose.[2] Hence it is that English poetry is, as a general rule, far better than English prose; in France and

[1] Compare the sentence, "the extension of the French right wing involved a parallel movement on the part of the Germans," with this; "the French extended their right wing; the Germans were therefore forced to make a parallel movement."

[2] Clearness is the groundwork of Lord Macaulay's great popularity with thousands of readers.

Spain the converse of this holds good. We fasten eagerly upon what we can understand, and we toss aside what is dark and obscure. I make bold to prophesy that Mr. Browning's ballads (would that we had more of them!) will be read long after some of his more pretentious performances have been forgotten. How many, who fancy themselves able to write prose, wrap up their ideas in a cloud of long words! they think that they shall attract hearers by their much speaking, or rather writing.

Our American kinsmen have made noble contributions to our common stock of literature; the works of Irving, Motley, Marsh, Bryant, Longfellow, are prized on both sides of the Atlantic alike. Dr. March by his Comparative Grammar of the Anglo-Saxon language, a work to which I owe so much, has shown us that in some things American scholarship aims at rivalling German thoroughness. But Englishmen cannot help being astonished at one thing in his book: he writes *labor*, *honor*, etc., instead of following the good Old English spelling. Here is one of the few instances in which the pupil, strong in his right, may make bold to correct the master. Our English *honour*, the French *honure* or *honneur* (honōrem), takes us back 800 years to the bloody day, big with our island's doom, when the French knights were charging up the slope at Senlac again and again, when striving to break the stubborn English shield-wall. The word *honure*, which had already thriven in Gaul for 1100 years, must have been often in the conquerors' mouths all through those long weary hours; it was one of the first French words that we afterwards admitted to English citizenship; and it should abide with us in the shape that it has always hitherto worn. If we change it into *honor*, we pare down its history, and we lower it to the level of the many Latin words that came in at the Reformation: from the Bastard of Falaise to the English Josiah is a great drop. Let us in this, as in everything else, hold to the good old way; and let our kinsmen, like ourselves, turn with dislike from changes, utterly needless, that spoil a word's pedigree. To maul an old term, whether English or French, is to imitate the clerical boors who

wrought such havoc at Durham and Canterbury within the last Century or so.

As I have made a few strictures upon American vagaries, I ought, in common fairness, to acknowledge that no American fault comes up to the revolting habit, spread over too many English shires, of dropping or wrongly inserting the letter *h*. Those whom we call "self-made men" are much given to this hideous barbarism; their hopes of Parliamentary renown are too often nipped in the bud by the speaker's unlucky tendency to "throw himself upon the 'Ouse." An untaught peasant will often speak better English than a man worth half a million. Many a needy scholar might turn an honest penny by offering himself as an instructor of the vulgar rich in the pronunciation of the fatal letter.[1] Our public schools are often railed against as teaching but little; still it is something that they enforce the right use of the *h* upon any lad who has a mind to lead a quiet life among his mates. Few things will the English youth find in after-life more profitable than the right use of the aforesaid letter.[2] The abuse of it jars upon the ear of any well-bred man far more than the broadest Scotch or Irish brogue can do. These dialects, as I have shown, often preserve good Old English forms that have long been lost to London and Oxford.[3]

There are two things which are supposed to bring fresh ideas before the minds of the middle class—the newspaper on week days, and the sermon on Sundays. We have seen the part played by the former; I now turn to the latter.

[1] I make a present of this hint to those whom it may concern; I took it from Thackeray, who introduces a Frenchman, the instructor of Mr. Jeames in the art of garnishing his English talk with French phrases.

[2] The following story sets in a strong light the great difference between the speech of the well-bred and of the untaught in England. A servant, who had dropped into a large fortune, asked his master how he was to pass muster in future as a gentleman. The answer was, "Dress in black and hold your tongue."

[3] A Scotch farmer's wife once said to me, finding me rather slow in following her talk when she spoke at all fast, "I beg your pardon, Sir, for my bad English." I answered, "It is I that speak the bad English; it is you that speak the true Old English." It is delightful to hear the peasantry talk of *sackless* (innocens), and *he coft* (emit).

Many complaints have lately been made on the scarcity of good preachers; one cause of these complaints I take to be, the diction of the usual run of sermons. The lectern and the reading desk speak to the folk, Sunday after Sunday, in the best of English; that is, in old Teutonic words, with a dash of French terms mostly naturalised in the Thirteenth Century. The pulpit, on the other hand, too often deals in an odd jargon of Romance, worked up into long-winded sentences, which shoot high above the heads of the listeners.[1] I have myself heard a curate turn Addison's *government of the world* into *cosmic régime*. Swift complained bitterly of this jargon a hundred and seventy years ago; and the evil is rife as ever now. Is it any wonder then that the poor become lost to the Church, or that they go to the meeting-house, where they can hear the way to Heaven set forth in English, a little uncouth it may be, but still well understood of the common folk? A preacher has been known to translate "we cannot always stand upright" into "we cannot always maintain an erect position."[2] Who can make anything out of the rubbish that follows, "a system thus hypothetically elaborated is after all but an inexplicable concatenation of hyperbolical incongruity?"[3] This reads like Dr. Johnson run mad; no wonder that Dissent has become rife in the land. If we wish to know the cause of the bad style employed in preaching by too many of the Anglican clergy, we must ask how they have been taught at our Schools and Universities. Much heed is there bestowed on Latin and Greek, but none on English.[4] What a change might be wrought in our

[1] How charming, in 'Memorials of a Quiet Life,' is the account of the scholarlike Augustus Hare's style of preaching to his Wiltshire shepherds! He had a soul above the Romance hodgepodge.

[2] Barnes, 'Early England,' p. 106. Such a preacher would miss the point of that wittiest of all proverbs, "An empty sack cannot stand upright."

[3] Mr. Cox, who treats us to this stuff ('Recollections of Oxford,' p. 223), says, "Such sentences, delivered in a regular cadence, formed too often our Sunday fare, in days happily gone by."

[4] I for some years of my life always thought that our English *long* was derived from the Latin *longus*. Every grammar and dictionary, used in schools, should have a short sketch of Comparative Philology

pulpits if lads at public schools were given some knowledge of our great writers from Chaucer and Wickliffe downwards, instead of wasting so much time on Latin verses, that do no good in after life to three-fourths of the students! A lad of average wit only needs sound English models to be set before him, and he will teach himself much. What good service might Oxford do if she were to establish yet another School, which would enforce a thorough knowledge of English, and would, moreover, teach her bantlings a new use of the Latin and Greek already learnt! The works of March, Morris, Max Müller, and others would soon become Oxford text-books in one of the most charming of all branches of learning. Surely every good son of the Church will be of my mind, that the knowledge of English is a point well worth commending to those who are to fill our pulpits. Our clergy, if well grounded in their own tongue, would preach in a style less like Blair's and more like Bunyan's. Others may call for sweetness and light; I am all for clearness and pith.[1] But we are getting into the right path at last. The London University holds examinations in English. The great French University is often assailed, but it has at least this merit; it enforces on every French lad a most thorough knowledge of his mother tongue.

While we are on the subject of schools, it may be pointed out that Greek has done much in the last three centuries to keep before us the fact, that English will lend itself readily to high-sounding compounds. Old Chapman long ago set us on the right tack; Milton followed; and our boys at school talk glibly of *wide-swaying* Agamemnon and *swift-footed* Achilles; thus the power of compounding has never altogether left us. Would that we could also fasten

prefixed. I know that I was fourteen before the great truths of that science were set before me by Bishop Abraham's little book, used in the Lower Fifth form at Eton. In those days what we now call Aryan was termed Indo-Germanic.

[1] There is an old Oxford story, that a preacher of the mawkish school, holding forth before the University, spoke of a well-known beast as "an animal which decency forbids me to name." The beast turned out to be the one nearest of kin to the preacher himself; Balaam's reprover, to wit.

any one of our prepositions to our verbs at will! I believe it is mainly owing to the study of Latin that *forsooth* and *wont* have been kept alive by schoolboys construing *scilicet* and *soleo* in the time-honoured way. It is pleasant to find one bough of the great Aryan tree lending healthy sap to another offshoot.

I have dipped into many writers on the English Language, and I am struck with the large proportion of them who have set about their task without ever having read what is called an Anglo-Saxon Grammar. Dean Alford was the type of this class. I wonder if there be an instance known of a Frenchman, a Spaniard, or an Italian undertaking to write upon the mysteries of his national tongue without having first carefully studied the Latin Grammar as a foundation.

It is a pity that Grammar seems unable to use terms easily understood by the common folk; something of this kind may be remarked so far back as Ælfric. There are many sentences in Dr. Maetzner's English Grammar, as translated by Mr. Grece, that must be a standing puzzle to any student; for my part, I find it much easier to construe Cicero's Latin text than to understand the English sentences I have referred to. Sound English criticism too often calls forth a growl of annoyance from vulgar vanity. If any one in our day sets himself to breast the muddy tide of fine writing, an outcry is at once raised that he is panting to drive away from England all words that are not thoroughly Teutonic. The answer is: no man that knows the history of the English tongue can ever be guilty of such unwisdom. Our heedless forefathers in the Thirteenth Century allowed thousands of our good old words to slip; our language must be copious, at any cost; we therefore by slow degrees made good the loss with thousands of French terms. Like the Lycian, whom Zeus bereft of wit, we took brass for gold. Thanks to this process, Chaucer had most likely as great a wealth of words at his beck as Orrmin had, 200 years earlier. But, though we long ago repaired with brick the gaps made in our ruined old stone hall, it does not follow that we should daub stucco over the brick

and the stone alike. What a scholar mourns, is that our daws prank themselves in peacocks' feathers; that our lower press and our clergy revel in Romance words, brought in most needlessly after Addison and Swift were in their graves. What, for instance, do we want with the word *exacerbate* instead of the old *embitter?* The former is one of the penny-a-liner's choicest jewels. Is not the sentence, *workmen want more pay*, at least as expressive as the tawdry *operatives desiderate additional remuneration?* At the same time, no man of sense can object to foreign words coming into English of late years, if they unmistakably fill up a gap. Our hard-working fathers had no need of the word *ennui;* our wealth, ever waxing, has brought the state of mind; so France has given us the name for it. The importer, who first bestowed upon us the French *prestige*, is worthy of all honour, for this word supplied a real want. Our ships sail over all seas; English is the chosen language of commerce; we borrow, and rightly so, from the uttermost shores of the earth; from the Australians we took *kangaroo;* and the great Burke uses *taboo*, which came to him from Otaheite.[1] What our ladies, priests, soldiers, lawyers, leeches, huntsmen, architects, and cooks owe to France, has been fairly acknowledged. Italy has given us the words ever in the mouths of our painters, sculptors, and musicians. The Portuguese traders, 300 years ago, helped us to many terms well known to our merchants. Germany, the parent of long-winded sentences, has sent us very few words; and these remind us of the Thirty Years' War, when English and Scotch soldiers were fighting on the right side.[2] To make amends for all this borrowing, England supplies foreigners (too long enslaved) with her own staple, namely the speech of free political life.[3] In

[1] Burke (the friend of Hare, not the friend of Fox) has given us a new word for *suppress*. Another famous Galway house has given us a name for irregular justice executed upon thieves and murderers. Since 1880 we have had the new verb *Boycott*.

[2] The word *plunder* is due to this war. The Indian Mutiny gave us *loot*, and the American Civil War created the *bummer*, called of old *marauder*.

[3] I take the following from 'D'Azeglio's Letters to his Wife,' p. 244 (published in 1871): "Abbiamo avuto quì Cobden, il famoso dell'

this she has had many hundred years' start of almost every nation but the Hungarians; she has, it is true, no home-born word for *coup d'état;* but she may well take pride in being the mother of Parliaments, even as old Rome was the source of civil law.[1]

But it is sad to see one of the most majestic of our political forms debased into a well-spring of bad English. Few sights are more suggestive than that of a British Sovereign, the heir of Cerdic, enthroned and addressing the Lords Spiritual and Temporal with the Commons; while the men of 1215 look down from their niches aloft upon their good work. The pageant, one after Burke's own heart, takes us back 600 years to the days when was laid the ground-plan of our Constitution, much as it still stands; the speech deals with facts bearing upon the welfare of two hundred and fifty millions of men. But the old and pithy style of address, such as Charles I. and Speaker Lenthall employed, is now thought out of place; the Sovereign harangues the lieges in a speech that has become a byword for bad English. We have taken into our heads the odd notion that long sentences stuffed with Latinised words are more majestic than our forefathers' simplicity of speech; the bad grammar, often put into the Sovereign's mouth, smacks of high treason. The evil example spreads downwards; it is no wonder that official reports are often a cumbrous mass of idle wordiness.[2] A wholesome awe of long sentences would wonderfully improve the Official

Anti-Corn-Laws-League. Ho dovuto far l'inglese puro sangue, più che si potesse, coi *speeches* e i *toast*, che sono stati i seguenti: 'a S. M. Carlo Alberto—alla *Queen Victoria*—a Cobden.'" The great patriot, as we see, makes rather a hash of his English. We also supply foreigners with sportsmanlike terms; *le groom anglais est pour le cheval français.*

[1] *Coup d'état* reminds me of one effect of Napoleonism. The greatest of French Reviews says in an article on Manzoni (July 15, 1873): "quantité de termes, qui n'étaient permis qu'aux halles, ont passé dans le langage de la cour." Paris is here meant.

[2] In the 'Daily Telegraph,' July 18, 1873, will be found a letter from an Official representing the Lord Chamberlain; while rebuking a Manager for bringing the Shah on the stage, he so far forgets himself as to talk of "altering the make-up." But he at once pulls himself up after this slip, and goes on to speak of "making modifications of the personality of the principal character."

style, and would save the country many reams of good paper. As it is, too often from the Government scribbler's toil—

> "Nonentity, with circumambient wings,
> An everlasting Phœnix doth arise."

Now that I have touched upon matters Parliamentary, I may fix the date of my work by calling attention to a funny mistake made by Mr. Arch on January 26, 1886, in the new Parliament, just before Lord Salisbury resigned. A Scotch member had talked of *hinds* (labourers), the Old English word that is preserved in the North, but not in the South. Mr. Arch knew of *hinds* only as female deer; he suspected an insult to his class, and asked the Tories opposite, "How would you like to be called goats?" It is no disgrace to Mr. Arch that he is not acquainted with Northern English; but what shall we say of this leading article in the 'Daily Telegraph,' on January 29, couched in its own classic style; "we would not engage that all other members will be prepared to endorse the nomenclature. What if *hind* be an old Saxon term? Does it follow that its survival in North Britain is a thing to be approved of?" Then follows some stuff about Gurth the swineherd, and Hodge countenancing a memento of thraldom. Do the French discard *paysan*, which has come down from days of thraldom? Common sense says that a fine old word, which conveys no insult to any one, is a thing very much to be approved of; "all other members" are not idiots. The writer of the article I have quoted is worthy of a place among the Revisers of the New Testament; he would probably replace *hind* by *exterior employé*.

I have heard, that when Canning wrote the inscription graven on Pitt's monument in the London Guildhall, an Alderman felt much disgust at the grand phrase, "he died poor," and wished to substitute "he expired in indigent circumstances." Could the difference between the scholar-like and the vulgar be more happily marked? I have lately seen another kind of alteration earnestly recommended—it is short rede, good rede; and it sounds like a

loud call to come and do likewise. Mr. Freeman says in 1873, on reprinting his Essays written long before:—

"In almost every page I have found it easy to put some plain English word, about whose meaning there can be no doubt, instead of those needless French and Latin words which are thought to add dignity to style, but which in truth only add vagueness. I am in no way ashamed to find that I can write purer and clearer English now than I did fourteen or fifteen years back; and I think it well to mention the fact for the encouragement of younger writers. The common temptation of beginners is to write in what they think a more elevated fashion. It needs some years of practice before a man fully takes in the truth that, for real strength and above all for real clearness, there is nothing like the Old English speech of our fathers." [1]

We have before our eyes many tokens that the old ways of our forefathers have still charms for us, though our tongue has been for ages, as it were, steeped in French and Latin. Take the case of children brought to the font by their godfathers; Lamb long ago most wittily handled a long list of fine girlish names, and avowed at the end—

"These all, than Saxon Edith, please me less."

One of the signs of the times is the marked fondness for the name Ethel; we cannot say whether the heroine of Mr. Thackeray or the heroine of Miss Yonge is the pattern most present to the parental mind. I know of a child christened Frideswide, though her parents have nothing to do with Christchurch, Oxford. This is one of the straws that shows which way the wind is blowing. With all our shortcomings, we may fairly make the Homeric boast that in some things we are far better than our fathers. A hundred years ago Hume and Wyatt were making a ruthless onslaught upon the England of the Thirteenth Century: the one mauled her greatest men; the other (irreparable is the loss) mauled her fairest churches. We live in better times; we see clearly enough the misdeeds of Hume and Wyatt: ought not our eyes to be equally open to the sins of Johnson and Gibbon? For these last writers the store that had served their betters was not enough; disliking

[1] Mr. Freeman's 'Essays,' Second Series, Preface.

the words in vogue at the beginning of their Century, they gave us a most unbecoming proportion of tawdry Latinisms, which are to this day the joy of penny-a-liners. But already improvement is abroad in the land; Cobbett first taught us a better way; we have begun to see that the Eighteenth Century (at least in its latter half) was as wrong in its diction as in its History or its Architecture. We are scraping the stucco off the old stone and brick, as the Germans and Danes have done. Ere long, it is to be hoped, the most polysyllabic of British scribblers will find out that for him Defoe and Fielding are better models than Johnson or Gibbon. The great truth will dawn upon him that few men can write forty words unbroken by a semi-colon, without making slips in grammar. He will think twice before he uses Latin words, such as *ovation*, in a sense that makes scholars writhe. He will never discard a Teutonic word without good reason; and if he cannot find one of these fit for his purpose, he will prefer a French or Latin word, naturalised before 1740, to any later comer. Fox had some show of right on his side, when he refused to embody in his History any word not to be found in Dryden; though the great Whig might surely have borne with phrases used by Swift and Bolingbroke.

Lingua Anglica is a variable being, as she appears in our days; she is sometimes to be met with abroad, dight in comely apparel; plain in her neatness, she seems fondest of the attire she brought with her from over the sea, though she shrinks not from wearing a fair proportion of the French gear which she cannot now do without, thanks to her unwisdom in the Thirteenth Century. Arrayed on this wise she can hold her own, so skilful judges say, against all comers; she need not fear the rivalry of the proudest ladies ever bred in Greece or Italy. But sometimes the silly wench seems to be given over to the Foul Fiend of bad taste; she comes out in whimsical garments that she never knew until the other day; she decks herself in outlandish ware of all the colours of the rainbow, hues that she has not the wit to combine;[1] heartily ashamed

[1] The word *penology*, to wit.

of her own home, she takes it into her head to ape foreign fashions, like the vulgarest of the pretenders upon whom Thackeray loved to bring down his whip. In these fits she resembles nothing so much as some purse-proud upstart's wife, blest with more wealth than brains, who thinks that she can take rank among Duchesses and Countesses by putting on her back the gaudiest refuse of a milliner's shop. Let us hope that these odd fits may soon become things of the past; and that the fair lady, whom each true knight is bound to champion against besetting clowns, may hold up before English scholars, preachers, and pressmen alike that brightest of all her jewels, simplicity.

> "Your termes, your coloures, and your figures,
> Kepe hem in store, til so be ye endite
> Hie stile, as whan that men to kinges write.
> Speketh so plain at this time, I you pray,
> That we may understonden what ye say."[1]

[1] Chaucer, the 'Clerkes Prologue.'

CHAPTER VII.

EXAMPLES OF THE NEW ENGLISH.

I.

WICKLIFFE.

(About A.D. 1380.)

ST. JOHN, CHAPTER X.

TREULI, treuli, I seie to ȝou, he that cometh not in by the dore in to the fold of the scheep, but stiȝeth up by another weye, is nyȝt thef and day thef. Forsothe he that entrith by the dore, is the schepherde of the scheep. To this the porter openeth, and the scheep heeren his vois, and he clepith his owne scheep by name, and ledith out hem. And whanne he hath sent out his owne scheep, he goth bifore hem, and the scheep suwen him; for thei knowen his vois. Sothli thei suwen not an alien, but fleen fro him; for thei han not knowen the voys of alyens. Jhesu seide to hem this proverbe; forsoth thei knewen not what he spak to hem.

II.

BISHOP PECOCK, REPRESSOR OF OVER MUCH BLAMING OF THE CLERGY, Vol. I. 86.

(About A.D. 1450.)

EVILS OF PRIVATE JUDGMENT IN RELIGION.

Certis in this wise and in this now seid maner and bi this now seid cause bifille the rewful and wepeable destruc-

cioun of the worthi citee and universite of Prage, and of the hoole rewme of Beeme, as y have had ther of enformacioun ynouȝ. And now, aftir the destruccioun of the rewme, the peple ben glad for to resorte and turne aȝen into the catholik and general faith and loore of the chirche, and in her[1] pouerte bildith up aȝen what was brent and throwun doun, and noon of her holdingis[2] can thrive. But for that Crist in his prophecying muste needis be trewe, that ech kingdom devidid in hem silf schal be destruyed, therefore to hem[3] bifille the now seid wrecchid myschaunce. God for his merci and pitee kepe Ynglond, that he come not into lijk daunce. But forto turne here fro aȝen unto our Bible men, y preie ȝe seie ȝe to me, whanne among you is rise a strijf in holdingis and opiniouns (bi cause that ech of you trustith to his owne studie in the Bible aloon, and wole have alle treuthis of mennys moral conversacioun there groundid), what iuge mai therto be assiyned in erthe, save resoun and the bifore seid doom[4] of resoun? For thouȝ men schulden be iugis, ȝit so muste thei be bi uce of the seid resoun and doom of resoun; and if this be trewe, who schulde thanne better or so weel use, demene, and execute this resoun and the seid doom, as schulde tho men whiche han spende so miche labour aboute thilk craft? And these ben tho now bifore seid clerkis. And therefore, ȝe Bible men, bi this here now seid whiche ȝe muste needis graunte, for experience which ȝe han of the disturblaunce in Beeme, and also of the disturblaunce and dyverse feelingis had among ȝou silf now in Ynglond, so that summe of ȝou ben clepid *Doctourmongers*, and summe ben clepid *Opinioun-holders*, and summe ben *Neutralis*, that of so presumptuose a cisme abhominacioun to othere men and schame to ȝou it is to heere; rebuke now ȝou silf, for as miche as ȝe wolden not bifore this tyme allowe, that resoun and his doom schulde have such and so greet interesse in the lawe of God and in expownyng of Holi Scripture, as y have seid and proved hem to have.

[1] Their. [2] Their tenets. [3] Them. [4] Judgement.

III.

LEVER'S SERMONS.[1]

(A.D. 1550.)

As for example of ryche men, loke at the merchauntes of London, and ye shall se, when as by their honest vocacion, and trade of marchandise God hath endowed them with great abundaunce of ryches, then can they not be content with the prosperous welth of that vocacion to satisfye theym selves, and to helpe other, but their riches muste abrode in the countrey to bie fermes out of the handes of worshypfull gentlemen, honeste yeomen, and pore laborynge husbandes. Yea nowe also to bye personages, and benefices, where as they do not onelye bye landes and goodes, but also lyves and soules of men, from God and the comen wealth, unto the Devyll and theim selves. A myschevouse marte of merchandrie is this, and yet nowe so comenly used, that therby shepeheardes be turned to theves, dogges into wolves, and the poore flocke of Christ, redemed wyth his precious bloud, moste miserablye pylled and spoyled, yea cruelly devoured. Be thou marchaunt of the citye, or be thou gentleman in the contrey, be thou lawer, be you courtear, or what maner of man soever thou be, that can not, yea yf thou be master doctor of divinitie, that wyl not do thy duety, it is not lawfull for the to have personage, benefice, or any suche livyng, excepte thou do fede the flocke spiritually wyth Goddes worde, and bodelye wyth honeste hospitalitye. I wyll touch diverse kyndes of ryche men and rulers, that ye maye se what harme some of theim do wyth theyr ryches and authoritye. And especiallye I wyll begynne wyth theym that be best learned, for they seme belyke to do moste good wyth ryches and authoritie unto theim committed. If I therefore beynge a yonge simple scholer myghte be so bolde, I wolde aske an auncient, wyse, and well learned doctor of divinitie, whych cometh not at hys benefice, whether he were bounde to fede hys flocke in teachynge of Goddes

[1] Arber's Reprint, p. 29.

worde, and kepyng hospitalitie or no? He wolde answere and saye: Syr, my curate supplieth my roume in teachynge, and my farmer in kepynge of house. Yea but master doctor by your leave, both these more for your vauntage then for the paryshe conforte: and therefore the mo suche servauntes that ye kepe there, the more harme is it for your paryshe, and the more synne and shame for you. Ye may thynke that I am sumwhat saucye to laye synne and shame to a doctor of divinitie in thys solemne audience, for some of theim use to excuse the matter, and saye: Those whych I leave in myne absence do farre better than I shoulde do, yf I taryed there my selfe.

IV.

COWLEY.

(Works, printed by Sprat in 1668.)[1]

How this love came to be produced in me so early, is a hard question: I believe I can tell the particular little chance that filled my head first with such Chimes of Verse, as have never since left ringing there. For I remember when I began to read, and to take some pleasure in it, there was wont to lie in my Mother's Parlour (I know not by what accident, for she her self never in her life read any Book but of Devotion), but there was wont to lie Spencers Works: this I happened to fall upon, and was infinitely delighted with the stories of the Knights, and Giants, and Monsters, and brave Houses, which I found every where there: (Though my understanding had little to do with all this) and by degrees with the tinckling of the Rhyme and Dance of the Numbers, so that I think I had read him all over before I was twelve years old, and was thus made a Poet as irremediably as a Child is made an Eunuch. With these affections of mind, and my heart wholly set upon Letters, I went to the University; But was soon torn from thence by that violent Publick storm which would suffer nothing to stand where it did, but

[1] Page 144, near the end of the Volume.

rooted up every Plant, even from the Princely Cedars to Me, the Hyssop. Yet I had as good fortune as could have befallen me in such a Tempest; for I was cast by it into the Family of one of the best Persons, and into the Court of one of the best Princesses of the World. Now though I was here engaged in wayes most contrary to the Original design of my life, that is, into much company, and no small business, and into a daily sight of Greatness, both Militant and Triumphant (for that was the state then of the English and French Courts), yet all this was so far from altering my Opinion, that it onely added the confirmation of Reason to that which was before but Natural Inclination. I saw plainly all the Paint of that kind of Life, the nearer I came to it; and that Beauty which I did not fall in Love with, when, for ought I knew, it was reall, was not like to bewitch, or intice me, when I saw that it was Adulterate. I met with several great Persons, whom I liked very well, but could not perceive that any part of their Greatness was to be liked or desired, no more then I would be glad, or content to be in a storm, though I saw many ships which rid safely and bravely in it: A storm would not agree with my stomach, if it did with my Courage. Though I was in a crowd of as good company as could be found any where, though I was in business of great and honourable trust, though I eate at the best Table, and enjoyed the best conveniences for present subsistance that ought to be desired by a man of my condition in banishment and publick distresses; yet I could not abstain from renewing my old School-boys Wish in a Copy of Verses to the same effect.

V.

GIBBON.

(A.D. 1776.)

THE DECLINE AND FALL OF THE ROMAN EMPIRE.

CHAPTER I.

In the second century of the Christian Æra, the empire

of Rome comprehended the fairest part of the earth, and the most civilised portion of mankind. The frontiers of that extensive monarchy were guarded by ancient renown and disciplined valour. The gentle, but powerful, influence of laws and manners had gradually cemented the union of the provinces. Their peaceful inhabitants enjoyed and abused the advantages of wealth and luxury. The image of a free constitution was preserved with decent reverence: the Roman senate appeared to possess the sovereign authority, and devolved on the emperors all the executive powers of government.

Chapter II.

It was once proposed to discriminate the slaves by a peculiar habit; but it was justly apprehended that there might be some danger in acquainting them with their own numbers. Without interpreting, in their utmost strictness, the liberal appellations of legions and myriads, we may venture to pronounce that the proportion of slaves, who were valued as property, was more considerable than that of servants, who can be computed only as an expense. The youths of a promising genius were instructed in the arts and sciences, and their price was ascertained by the degree of their skill and talents. Almost every profession, either liberal or mechanical, might be found in the household of an opulent senator. The ministers of pomp and sensuality were multiplied beyond the conception of modern luxury. It was more for the interest of the merchant or manufacturer to purchase, than to hire his workmen; and in the country, slaves were employed as the cheapest and most laborious instruments of agriculture. To confirm the general observation, and to display the multitude of slaves, we might allege a variety of particular instances. It was discovered, on a very melancholy occasion, that four hundred slaves were maintained in a single palace of Rome.

VI.

(A.D. 1872).

MORRIS.

LOVE IS ENOUGH.

O friend, I have seen her no more, and her mourning
Is alone and unhelped—yet to-night or to-morrow
Somewhat nigher will I be to her love and her longing.
Lo, to thee, friend, alone of all folk on the earth
These things have I told: for a true man I deem thee
Beyond all men call true; yea, a wise man moreover
And hardy and helpful; and I know thy heart surely
That thou holdest the world nought without me thy fosterling.
Come, leave all awhile! it may be, as time weareth,
With new life in our hands we shall wend us back hither.

Page 47.

. . . . . .

One beckoneth her back hitherward—even Death—
And who was that, Beloved, but even I?
Yet though her feet and sunlight are drawn nigh
The cold grass where he lieth like the dead,
To ease your hearts a little of their dread
I will abide her coming, and in speech
He knoweth, somewhat of his welfare teach.

. . . . . .

Hearken, O Pharamond, why camest thou hither?

. . . . . .

I came seeking Death; I have found him belike.

. . . . . .

In what land of the world art thou lying, O Pharamond?

. . . . . .

In a land 'twixt two worlds; nor long shall I dwell there.

. . . . . .

Who am I, Pharamond, that stand here beside thee?

. . . . . .

The Death I have sought—thou art welcome; I greet thee.

. . . . . .

Such a name have I had, but another name have I.

. . . . . .

Art thou God, then, that helps not until the last season?

. . . . . .

Yea, God am I surely; yet another name have I.

. . . . . .

Methinks as I hearken, thy voice I should wot of.

. . . . . .

I called thee, and thou cam'st from thy glory and kingship.

. . . . . .

I was King Pharamond, and love overcame me.

. . . . . .

Pharamond, thou say'st it.—I am Love and thy master.

. . . . . .

Sooth did'st thou say when thou call'dst thyself Death.

. . . . . .

Though thou diest, yet thy love and thy deeds shall I quicken.

. . . . . .

Be thou God, be thou Death, yet I love thee and dread not.

. . . . . .

Pharamond, while thou livedst, what thing wert thou loving?

. . . . . .

A dream and a lie—and my death—and I love it.

. . . . . .

Pharamond, do my bidding, as thy wont was aforetime.

. . . . . .

What wilt thou have of me, for I wend away swiftly?

. . . . . .

Open thine eyes, and behold where thou liest!

. . . . . .

It is little—the old dream, the old lie is about me.

. . . . . .

Why faintest thou, Pharamond? Is love then unworthy?

. . . . . .

Then hath God made no world now, nor shall make hereafter.
Wouldst thou live if thou mightst in this fair world, O Pharamond?

. . . . . .

Yea, if she and truth were; nay, if she and truth were not.

. . . . . .

O long shalt thou live; thou art here in the body,
Where nought but thy spirit I brought in days bygone.
Ah, thou hearkenest!—And where then of old hast thou heard it?

. . . . . .

O mock me not, Death; or, Life, hold me no longer;
For that sweet strain I hear that I heard once a-dreaming;
Is it death coming nigher, or life coming back that brings it?
Or rather my dream come again as aforetime?

. . . . . .

Look up, O Pharamond! canst thou see aught about thee?
Page 76.

It is a shame for any Englishman to look coldly upon his mother tongue, and I hope that this Book may help forward the study of English in all its stages. Let the beginner first buy the 'Gothic and Anglo-Saxon Gospels,' with Wickliffe's and Tyndale's versions; these, printed in four columns side by side, make a moderate volume, and are published by J. Smith, Soho Square, London. Let him next get Thorpe's 'Analecta Anglo-Saxonica' (a glossary is attached), published by Arch, Cornhill; the extracts given here range from the year 890 to 1205. Then let him go on to Dr. Morris's 'Specimens of Early English,' which will take him from 1230 to 1400; Mr. Skeat's 'Specimens' will bring him down to 1579; these last two books come from the Clarendon Press, and are sold by Macmillan and Co. The great English works, from 1579 to 1886, may be supposed to be already well known to all men of any education. The thoroughgoing English student must always keep his eye fixed upon Dr. March's 'Anglo-Saxon Grammar' (Sampson Low, Son, and Marston), upon Dr. Morris's 'Historical Outlines of English Accidence' (Macmillan and Co.), upon Skeat's and Murray's 'Dictionaries.' He will, it is to be hoped, forthwith become a subscriber to the Early English Text Society. May many an Englishman begin his studies in his own tongue, mindful of Virgil's line:

"Antiquam exquirite Matrem."

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